THE METAL ARTS OF AFRICA

JACARANDA

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ART AND ANTIQUES FROM AFRICA, OCEANIA AND THE AMERICAS

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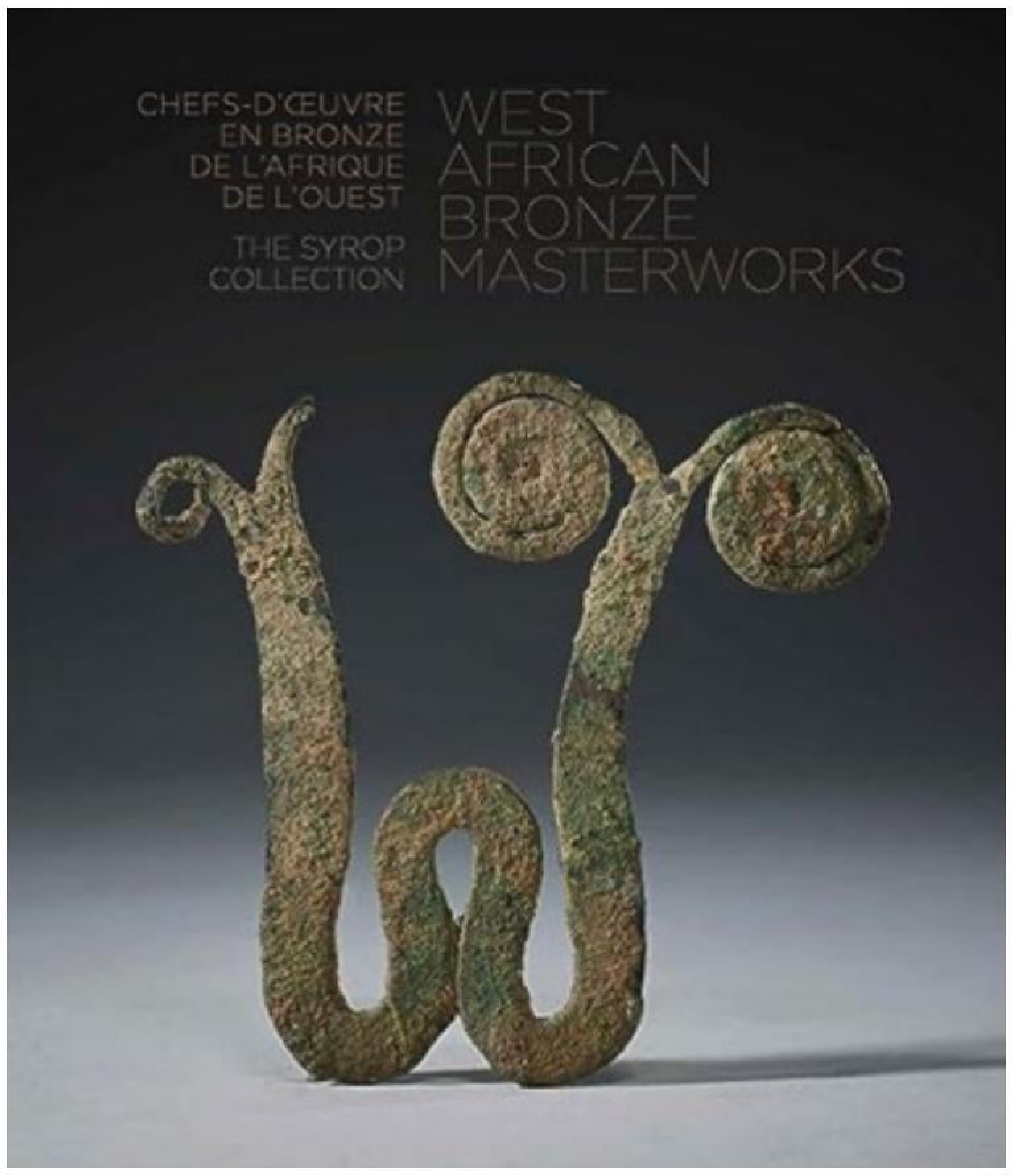
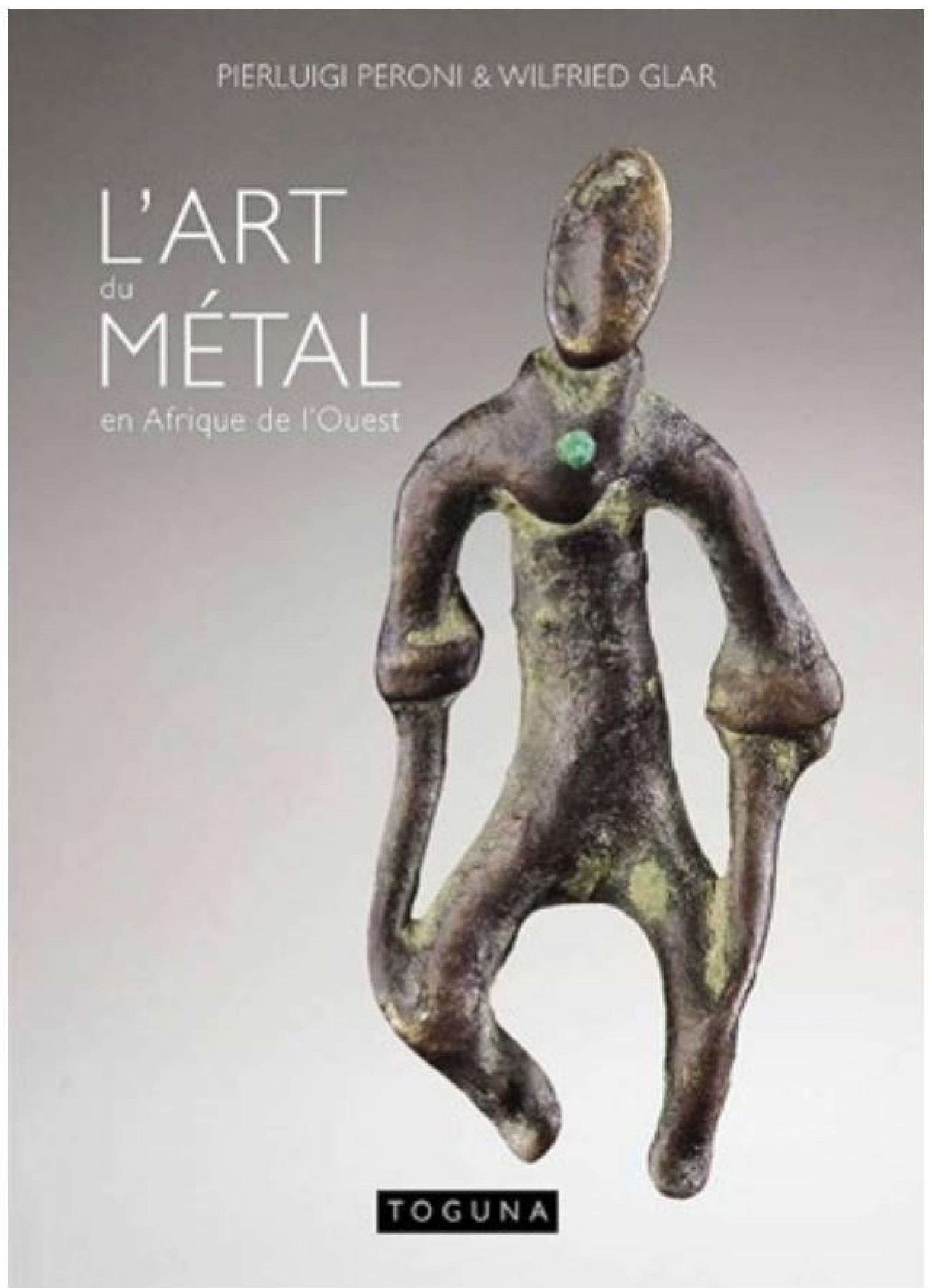
THE METAL ARTS OF AFRICA

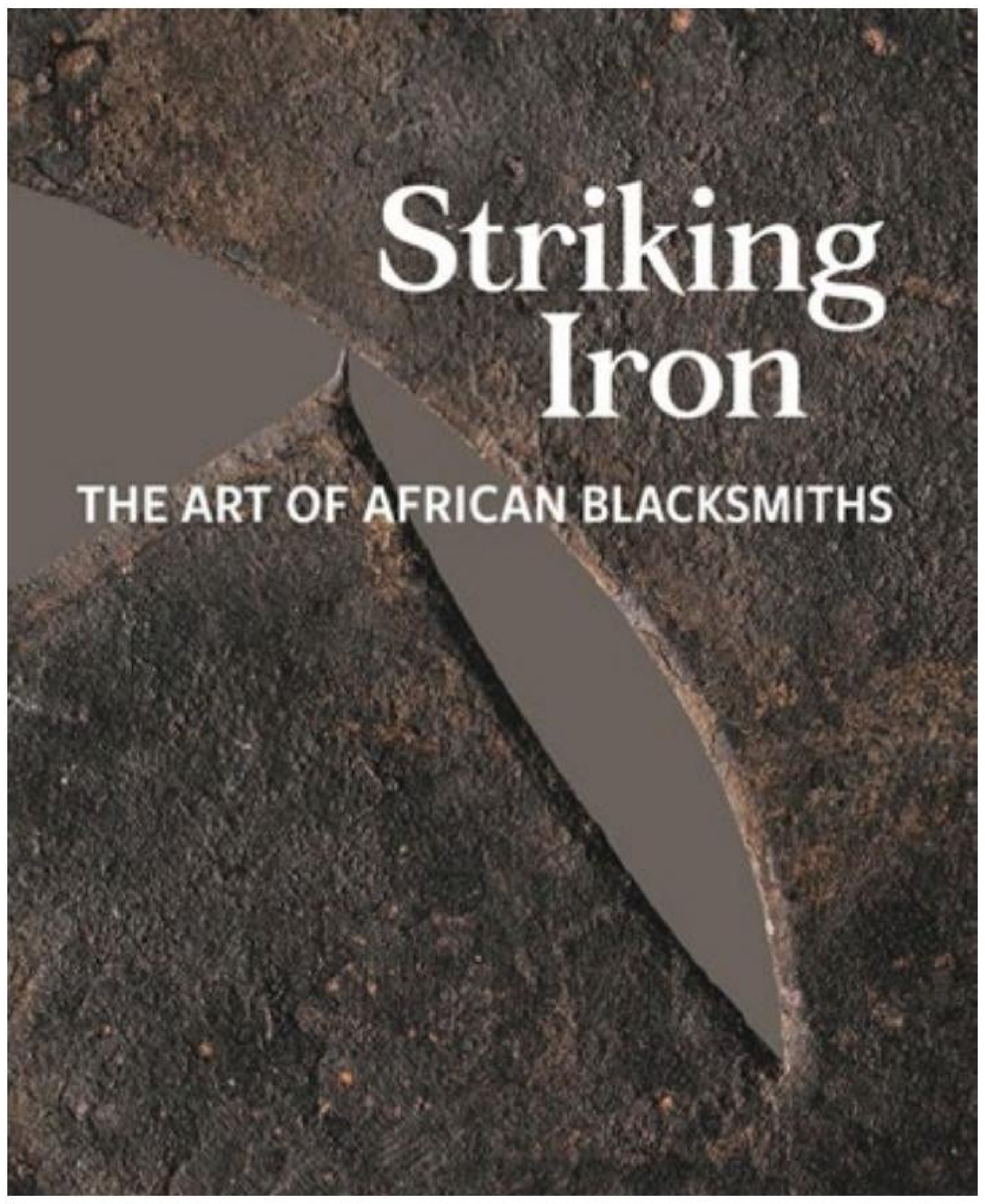
Collectors often overlook the beauty and artistry of African metalwork; however, several recent museum exhibitions and books have piqued their curiosity and generated a resurgence of interest. Foremost among these is the recent publication *West African Bronze Masterworks: The Syrop Collection*. Eagerly awaited by collectors, scholars, and enthusiasts, the book illustrates Syrop's bronze pieces, most of which have never been published, collected during more than 40 years of passionate and untiring research. An architect by profession and a collector by instinct, Arnold Syrop was a pioneer for his interest in this area of African material culture.

Published in 2020, *L'art du métal en Afrique de l'Ouest* illustrates the collection of another passionate collector, this time the European collection of Dr. Pierluigi Peroni. Dr. Peroni selected approximately 280 small metal objects (copper alloys, bronze, aluminum, gold, etc.) from his collection, including pendants, protective amulets, bracelets, rings and weights for weighing gold.

Another exceptional recent publication is *Striking Iron: The Art of African Blacksmiths*. This landmark traveling show was curated by the renowned Santa Fe sculptor Tom Joyce. The show combined interdisciplinary scholarship


CHEFS-D'ŒUVRE EN BRONZE DE L'AFRIQUE DE L'OUEST
THE SYROP COLLECTION
WEST AFRICAN BRONZE MASTERWORKS


PIERLUIGI PERONI & WILFRIED GLAR
L'ART du MÉTAL en Afrique de l'Ouest
TOGUNA


Striking Iron
THE ART OF AFRICAN BLACKSMITHS

with vivid illustrations to offer the most comprehensive treatment of the blacksmith's art in sub-Saharan Africa to date. The show featured tools, blades, currencies, wood sculptures studded with iron, musical instruments, and accouterments. Seventeen contributors wrote from the disciplinary perspectives of art history, art, anthropology, archaeology, history, and astronomy, examining how the blacksmiths' virtuosity can harness powers of the natural and spiritual worlds, effect change and ensure protection, assist with life's challenges and transitions, and enhance the efficacies of sacred acts. The show was exhibited at the Smithsonian Institution's National Museum of African Art, Washington, DC, the Musée du quai Branly – Jacques Chirac, Paris, and the Fowler Museum, Los Angeles.

A Brief History of African Metalwork

The history of metalwork in Africa is a testament to the continent's rich cultural diversity, technical ingenuity and artistic creativity. For thousands of years, Africans have been crafting intricate and functional metal objects, shaping their societies, and leaving behind a legacy of remarkable craftsmanship.

The origins of metalwork in Africa can be traced back to the African Iron Age, which began around 2000 BCE and saw the emergence of iron smelting and blacksmithing techniques across the continent. The development of ironworking was a pivotal moment in Africa's history, as it marked the transition from the Stone Age to the Iron Age, ushering in significant changes in agriculture, weaponry, and artistry.

Africans developed various ironworking techniques over the centuries, including the use of bloomeries and later, blast furnaces. These techniques allowed for the extraction of iron ore and the creation of a wide range of tools and objects, such as farming implements, weapons, and jewelry. Blacksmiths played a crucial role in their communities by producing essential items for daily life.

The artistic expression of metalwork in Africa is noteworthy and diverse, reflecting the cultural richness of the continent. One of the most famous examples is the intricate bronze sculptures of the Kingdom of Benin, in present-day Nigeria, which date back to the 13th century. These bronze sculptures, created using the lost-wax casting technique, depict royalty, warriors, and mythical beings, serving as both art and historical records of the kingdom's social and political structure.

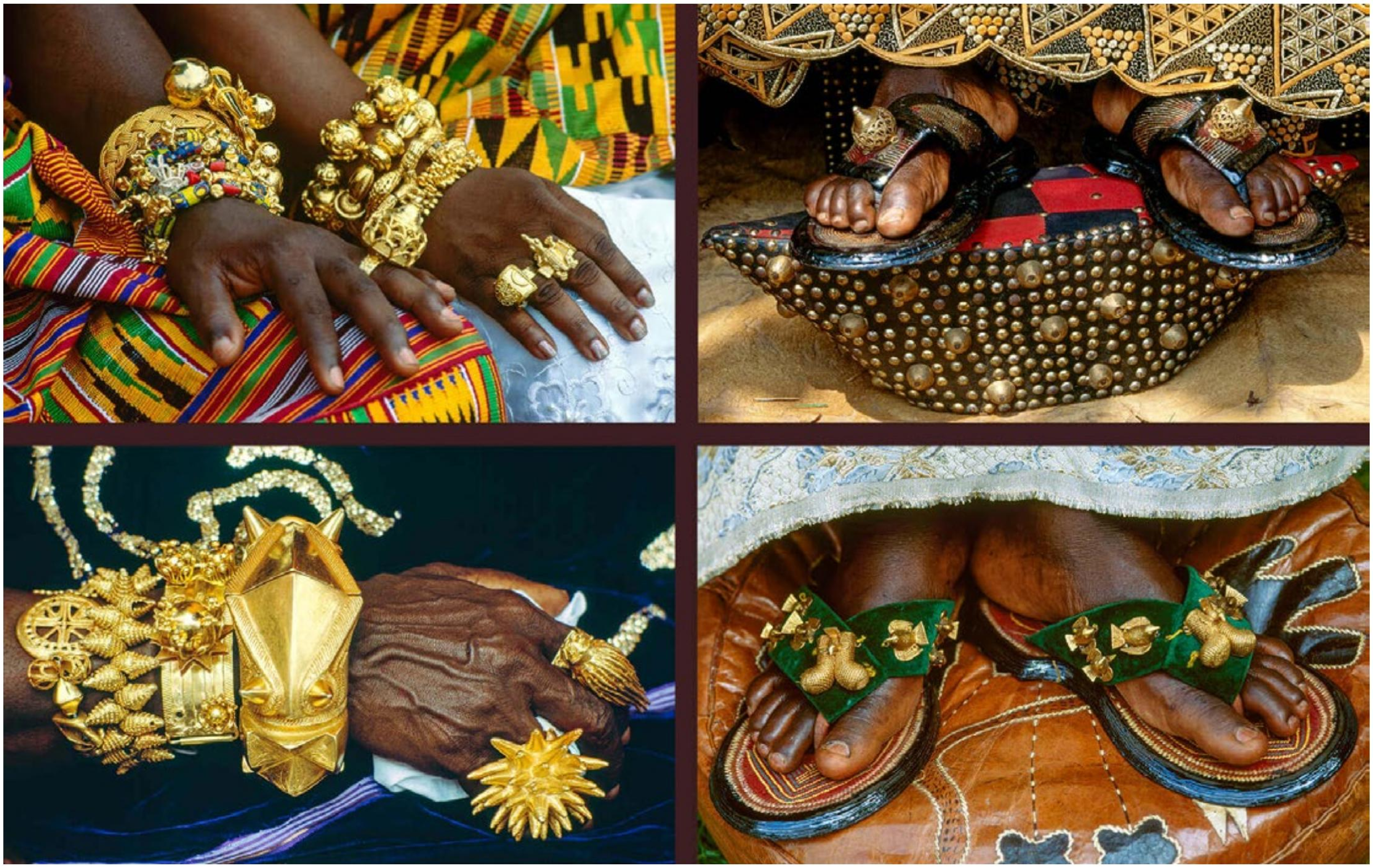
Beyond artistry, metalwork in Africa has played a critical role in shaping daily life. African blacksmiths and metalworkers produced an array of practical items, including agricultural tools, cooking utensils, and weapons. These objects not only contributed to the survival of African societies but also facilitated trade and economic development, as surplus metal products were exchanged with neighboring communities.

Africa's metalwork traditions also had a significant impact on global trade. The trans-Saharan trade routes allowed African metalwork to be traded across North Africa and the Middle East, influencing the artistic styles and techniques of distant regions. African gold, mined and fashioned into jewelry and ornaments, became highly sought after and contributed to the continent's reputation as the 'Gold Coast.'

During the colonial era, African metalwork faced significant challenges, as European powers often suppressed local industries in favor of their economic interests. Despite these obstacles, many African metalworkers continued to practice their craft, adapting to new technologies and materials.

Ashanti Gold and Goldweights

The Ashanti people in Ghana on the west coast of Africa have been mining and working with gold for centuries. Gold was abundant in the region, and it played a vital role



Jewelry worn by royal guests at the Silver Jubilee celebrations of Ashanti king, Otumfo Opoku II, in Kumasi, Ghana.

in trade and craftsmanship. The Ashanti Kingdom, which reached its height in the 18th century, was famous for its gold resources.

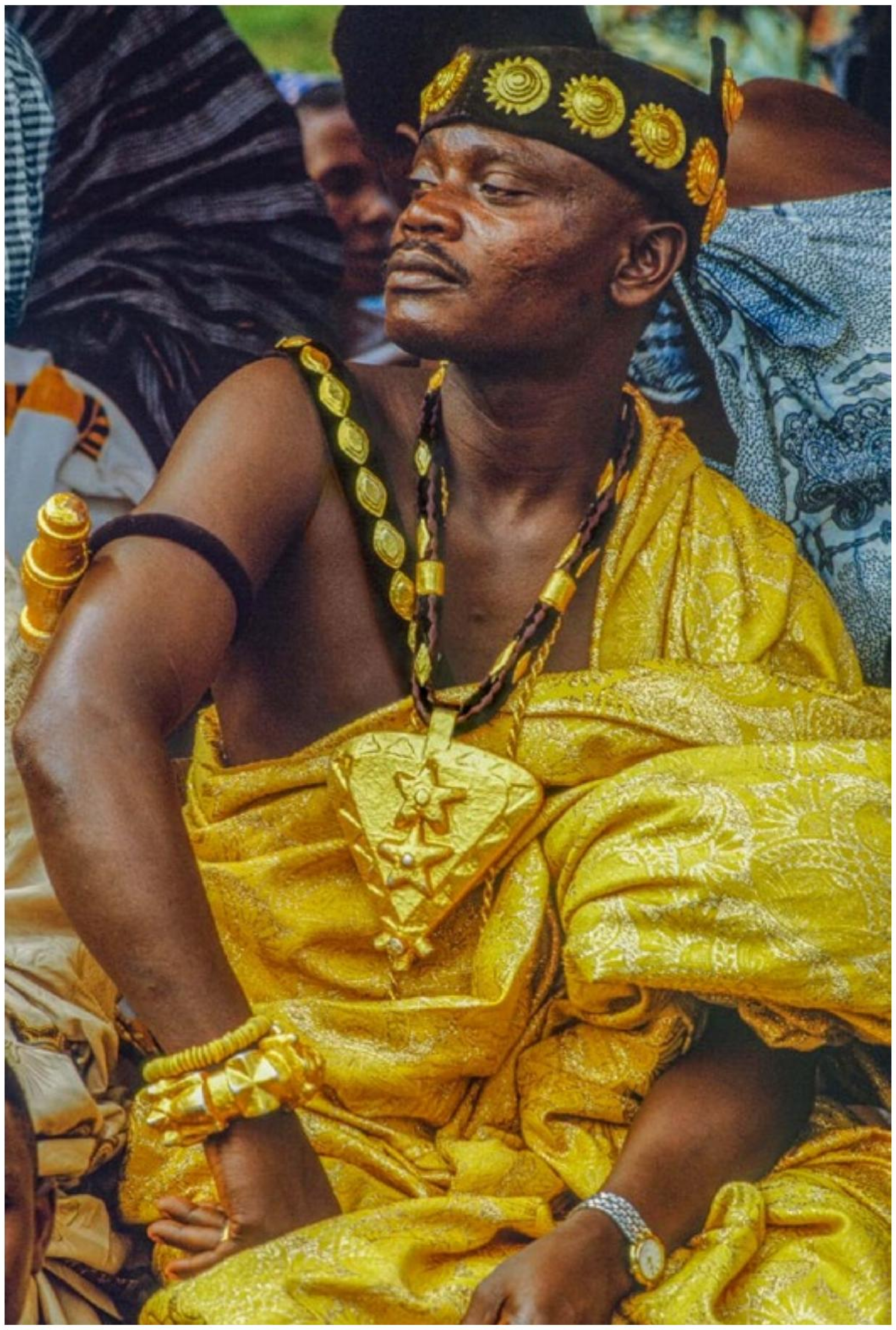
Gold held deep symbolic meaning for the Ashanti. It was associated with power, wealth, and prestige. Gold jewelry was not only worn for adornment but also as a symbol of social status and rank. Members of the Ashanti royal family, especially the Asantehene (king), adorned themselves with elaborate gold ornaments as a sign of their authority.

Ashanti gold jewelry is known for its intricate craftsmanship. Skilled artisans, often working within specialized guilds, created exquisite pieces using techniques like casting, filigree, and repoussé. These techniques allowed for the creation of detailed and finely textured designs.

Ashanti gold jewelry often featured symbolic motifs. Common symbols included animals, geometric patterns, and abstract representations of concepts like unity and balance. These symbols conveyed cultural, spiritual, and historical meanings.

Gold jewelry was worn on various occasions, including weddings, festivals, and funerals. The Ashanti people believed that wearing gold ornaments could provide protection and spiritual blessings. Jewelry also played a role in important rituals and ceremonies. See item 16 for an example of a bracelet worn by royalty.

During the colonial period, European powers like the



An Ashanti paramount chief at the Silver Jubilee celebrations of Ashanti king, Otumfo Opoku II, in Kumasi, Ghana.

British sought to control the gold resources of the Ashanti Kingdom. This had a significant impact on the gold trade and traditional craftsmanship. However, Ashanti gold jewelry continued to be produced and valued within the community.

Goldweights were initially designed to measure gold dust, which was a common medium of exchange in Ashanti society. Each weight represented a specific unit of measurement for gold, allowing traders to accurately determine the value of the gold being exchanged. Goldweights were standardized, with each weight having a specific weight value. These weights were often in the shape of various objects, animals, or symbols, and their size and shape corresponded to the specific weight they represented.

Many of these goldweights had symbolic or cultural significance to the Ashanti people. They often depicted elements of Ashanti culture, history, and spirituality, making them not just utilitarian but also important cultural artifacts.

Owning a collection of finely crafted goldweights was a symbol of wealth and status among the Ashanti elite. These weights were often made from valuable materials like brass or bronze and were sometimes passed down as family heirlooms. Goldweights also had ritual and religious importance. They were sometimes used in ceremonies, offerings, and other cultural and spiritual practices.

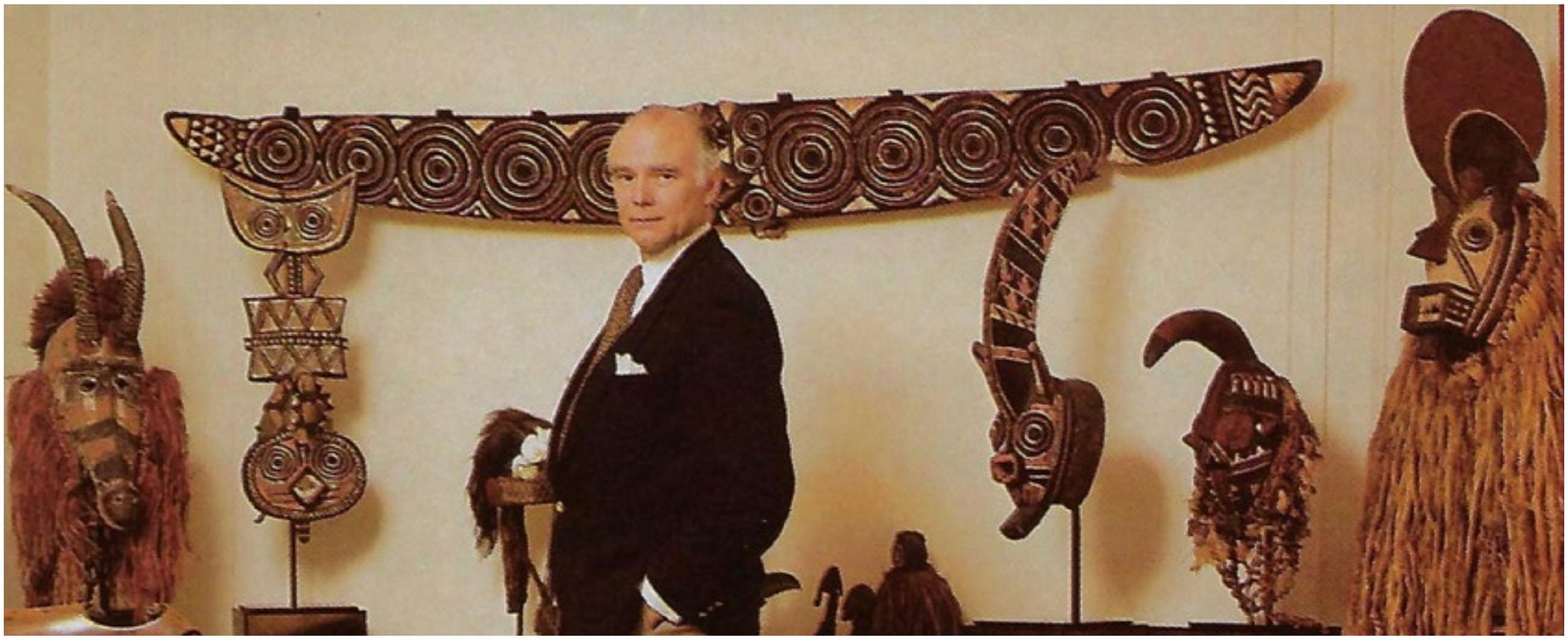
Creating intricate and aesthetically pleasing goldweights was seen as an art form among the Ashanti people. Skilled craftsmen were responsible for designing and creating these weights, showcasing their craftsmanship and creativity.

While gold was the primary commodity measured using these weights, they were also used for other valuable commodities, such as kola nuts and spices, further emphasizing their versatility in trade.

Stylistic studies of goldweights provide relative dates into a broad Early and Late period. The Early period is thought to have been from about 1400–1720 AD, with some overlap with the Late period, 1700–1900 AD. There is a distinct difference between the Early and Late periods. Geometric weights are the oldest forms, dating from 1400 AD onwards while figurative weights, those made in the image of people, animals, buildings, etc., first appeared around 1600 AD. For three early figurative goldweights dating from circa 1600-1720, see items 5, 6 and 7 in this catalog.

A Toussian Couple Pendant

The Toussian people, also referred to as the Win, Tusyan, or Tussian, are an ethnic group primarily found in Burkina



Thomas G.B. Wheelock.

Faso, specifically in the southwestern part of the country. They are known for their distinctive cultural practices, languages, and traditional lifestyles that are closely tied to their environment and history.

The Toussians have a rich cultural heritage that includes unique architectural styles, such as fortress-like houses made from mud and wood, designed to protect against invaders and wild animals. These structures are notable for their aesthetic and practical significance, reflecting the community's historical need for defense and its relationship with the natural environment.

Their society is traditionally organized around clans and age groups, with a strong emphasis on communal living and cooperation. The Toussian people speak the Toussian language, which belongs to the Niger-Congo language family, indicating a deep-rooted history and connection to the wider West African cultural and linguistic landscapes.

Religiously and spiritually, the Toussians, like many ethnic groups in Burkina Faso and West Africa, practice a combination of traditional beliefs that include ancestor worship and the veneration of nature spirits, alongside Islam and Christianity, which have also influenced the region.

In Toussian society, a bronze couple pendant holds specific symbolism and cultural significance. A couple often symbolizes the unity and harmony between a husband and wife. It is a representation of the ideal marital relationship, emphasizing the importance of mutual respect, cooperation, and support between spouses. A couple can also be seen as a symbol of fertility and the desire for a prosperous and growing family. It is often worn by married individuals as a sign of their commitment to building a strong and flourishing family unit.

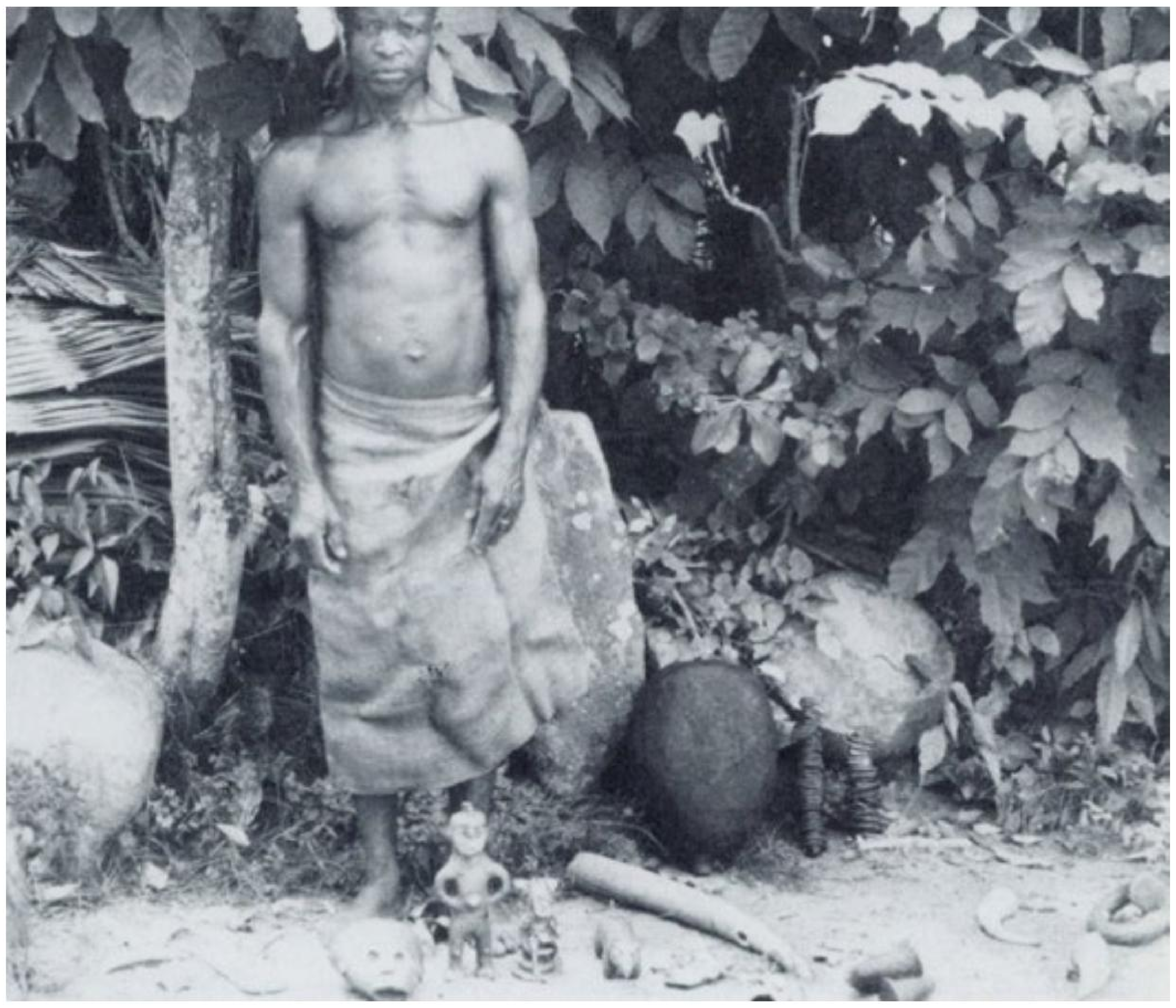
Like many figurative pendants, the pendant may also offer protection to the wearers. It can serve as an amulet that wards off negative energies, evil spirits, and harm, not only for the couple but also for their family. Lastly, the pendant can also be a mark of cultural identity. It distinguishes them as members of their specific ethnic group and reflects their cultural heritage. It is a visual representation of their values and traditions related to marriage and family life.

The exceptional pendant on offer (see item 2), and certainly one of the finest to ever come to the market, is from the collection of Thomas G.B. Wheelock and is published in *Land of the Flying Masks: Art & Culture in Burkina Faso, the Thomas G.B. Wheellock Collection.*

Bronzes from the Cross River Region, Nigeria

Southern Nigeria has a long and rich history of producing alloy cast works, such as those of the 9th-century burial goods of Igbo-Ukwu, the busts from 13th-century Ife, and the heads and plaques from the early 16th century from Benin City. Much scholarship has been devoted to these centers and yet there are other, perhaps even more historically important, works that have barely been acknowledged. The label 'Lower Niger Bronzes' was proposed in the 1960s by William Fagg to account for those few pieces which did not fit with the three well-known centers' works.

The quality and composition of these works indicate that most were likely cast before the European coastal trade in Nigeria which dates from the late 15th century. Leopard skull replicas, humanoid bell heads, small hippos, scepter heads, and masks make up only a portion of the works now under study. Without their original cultural contexts, these artifacts are somewhat mysterious, yet with careful study of their compositions and forms, much is revealed of a period of southern Nigerian history that predates the current arrangement of ethnic groups.



Yako fertility chieftaincy shrine with anthropomorphic bronze figure, Middle Cross River area. The Art of Metal in Africa *p 59 fig 3.*

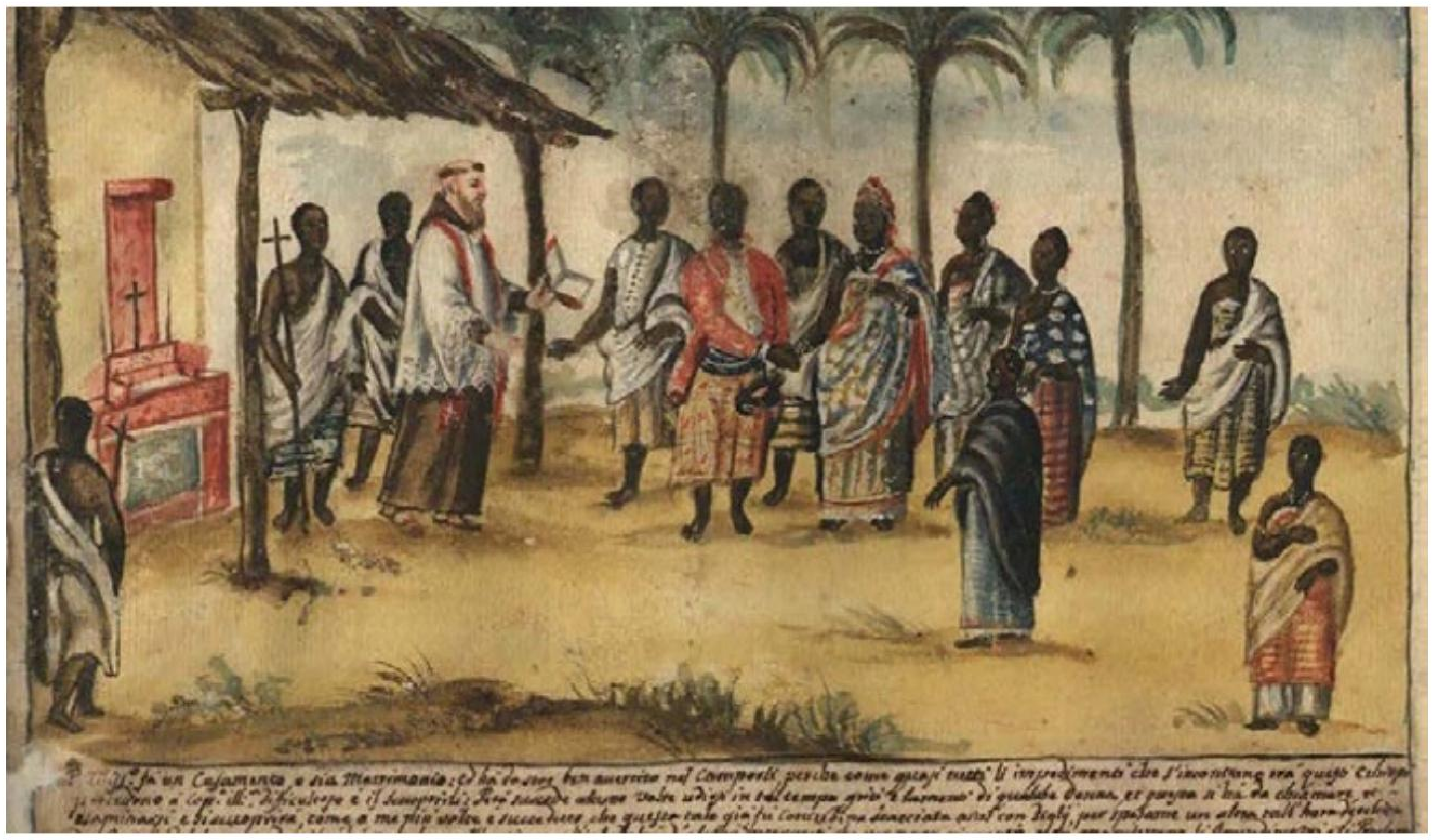
The earliest known carbon-dating for a Cross River bronze is mid-17th century and the example illustrated in this catalog (see item 1) likely dates to the early to mid-19th century. It is believed that these bronzes were cast by itinerant Igbo blacksmiths. Writing in 1905 on Cross River Natives, Charles Partridge refers to blacksmiths melting the brass rods of currency and other odds and ends to fashion into personal ornaments and other objects.

These anthropomorphic and zoomorphic figures were kept in shrines and represented ancestors, spirits or specific deities that were being honored in the shrine.

Kongo Bronze Crucifixes

When Portuguese explorers first arrived at the mouth of the Zaire River in 1483, the Kongo kingdom was thriving and prosperous, with extensive commercial networks between the coast, interior and equatorial forests to the north. Portugal and Kongo soon established a strong trading partnership. In addition to material goods, the Portuguese also brought Christianity, which was rapidly adopted by Kongo rulers and established as the state religion in the early sixteenth century by King Afonso Mvemba a Nzinga. The adoption of Christianity allowed Kongo kings to foster international alliances not only with Portuguese leaders but also with the Vatican. In response to their new faith, Kongo craftsmen began to introduce Christian iconography into their artistic repertoire.

Although the general depiction of the central Christ figure with arms extended follows Western conventions, the features of the face are African. Western forms like



Watercolor by Capuchin friar Bernardino D'Asti, depicting a Christian wedding ceremony in the kingdom of Kongo, circa 1750.

the crucifix resonated profoundly with preexisting Kongo religious practices. In Kongo belief, the cross was already regarded as a powerful emblem of spirituality and a metaphor for the cosmos. An icon of a cross within a circle, referred to as the Four Moments of the Sun, represents the four parts of the day (dawn, noon, dusk, and night) that symbolize more broadly the cyclical journey of life.

Kongo kings, having adopted Christianity as the state religion, commissioned locally made crucifixes for use as emblems of leadership and power. These crucifixes were cast with copper alloys. The use of copper, a valued import from Europe, reinforced the association with wealth and power. Although Christianity was eventually rejected by the Kongo in the seventeenth century, such works continued to be made as symbols of indigenous cosmological concepts. The example illustrated (see item 25 of this catalog), at just 5½ inches tall is an unusually fine and small example and is particularly sensitively rendered.

While European missionaries may have initially introduced the concept of crucifixes to the Congolese people, the local craftsmanship and adaptation of these religious artifacts have made them a distinct and integral part of Congolese culture and spirituality. Today, metal crucifixes continue to be crafted and used in various religious and cultural contexts throughout the Democratic Republic of Congo and other parts of the region.

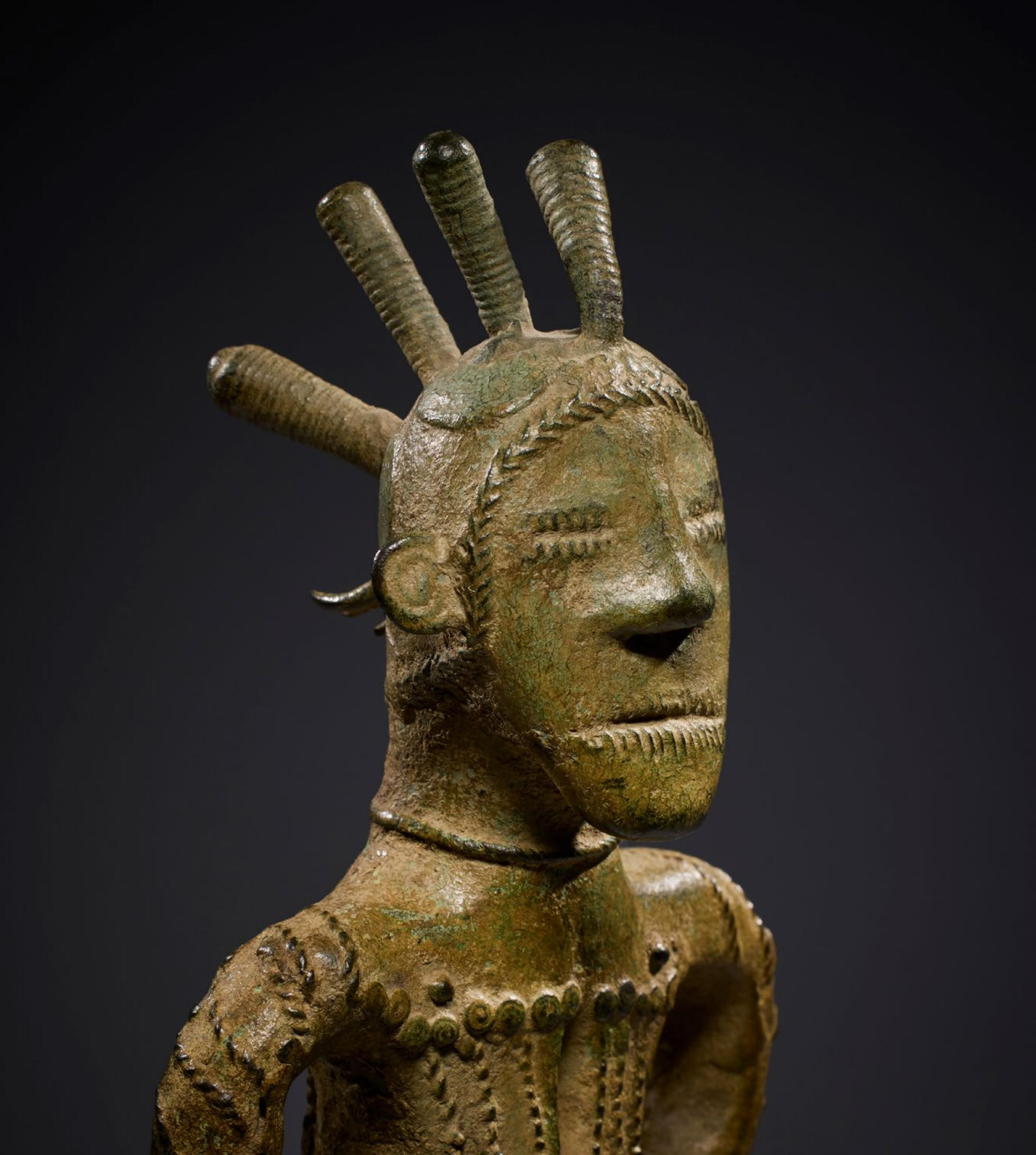
Conclusion

Today, African metalwork continues to thrive; artisans blend traditional techniques with modern influences. African artists and blacksmiths create contemporary sculptures, jewelry, and functional objects that reflect both their heritage and their engagement with global art and design trends.

The history of metalwork in Africa is a testament to the continent's enduring creativity, innovation, and resilience. From the ancient origins of ironworking to the rich artistic expressions and utilitarian contributions, African metalwork has left an indelible mark on the continent's history and culture. It serves as a reminder of Africa's rich heritage and its ongoing contributions to the world of art and craftsmanship.

We hope you will enjoy our selection of Metal Arts of Africa.

Dori & Daniel Rootenberg
NEW YORK CITY, FEBRUARY 2024



1

MALE SHRINE FIGURE

CROSS RIVER, NIGERIA

Mid-19th century
Copper alloy
Height: 8 in, 20 cm

PROVENANCE

Merton Simpson (1928–2013), New York
Barry Hecht Collection, Maryland

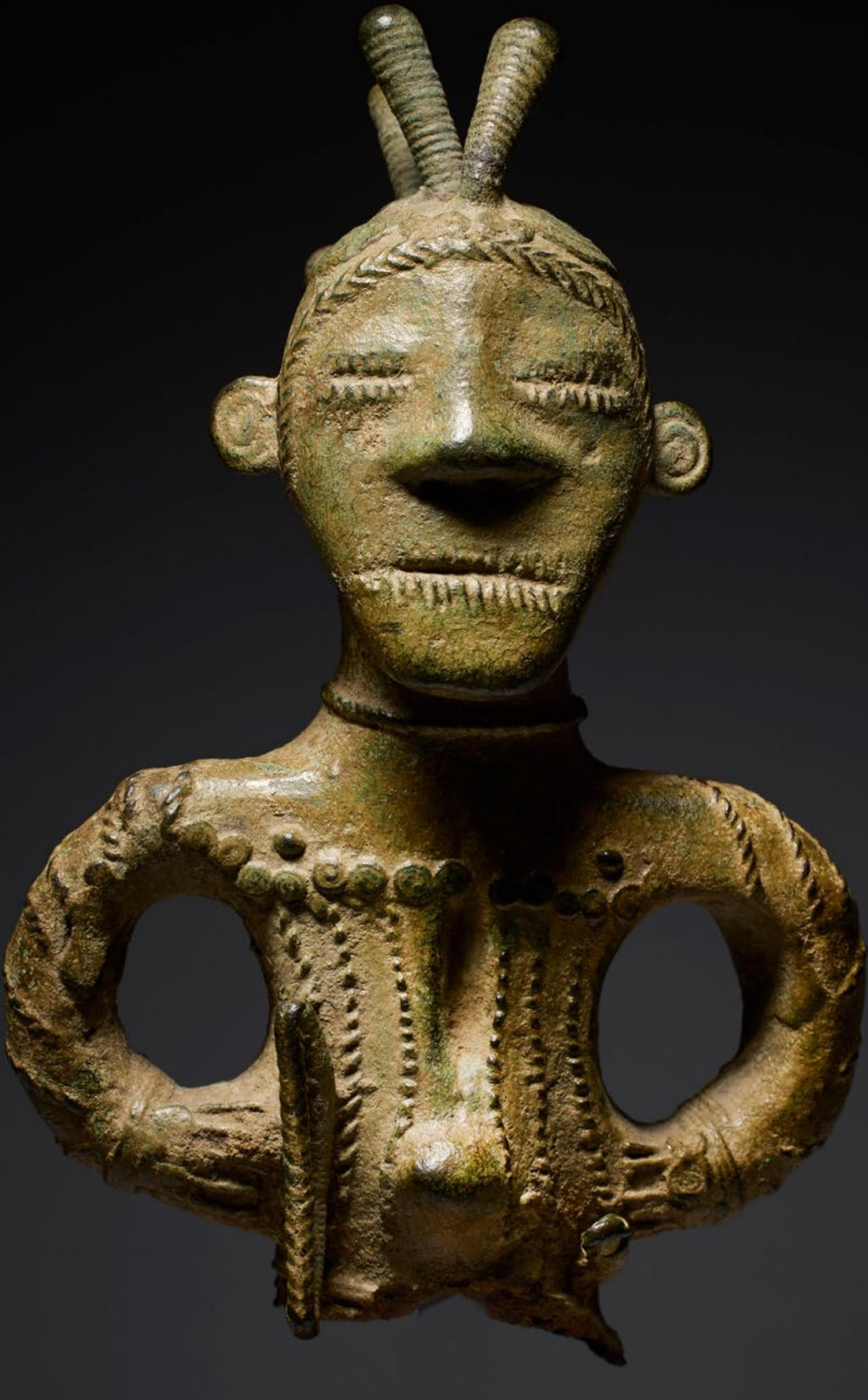
PUBLICATION HISTORY

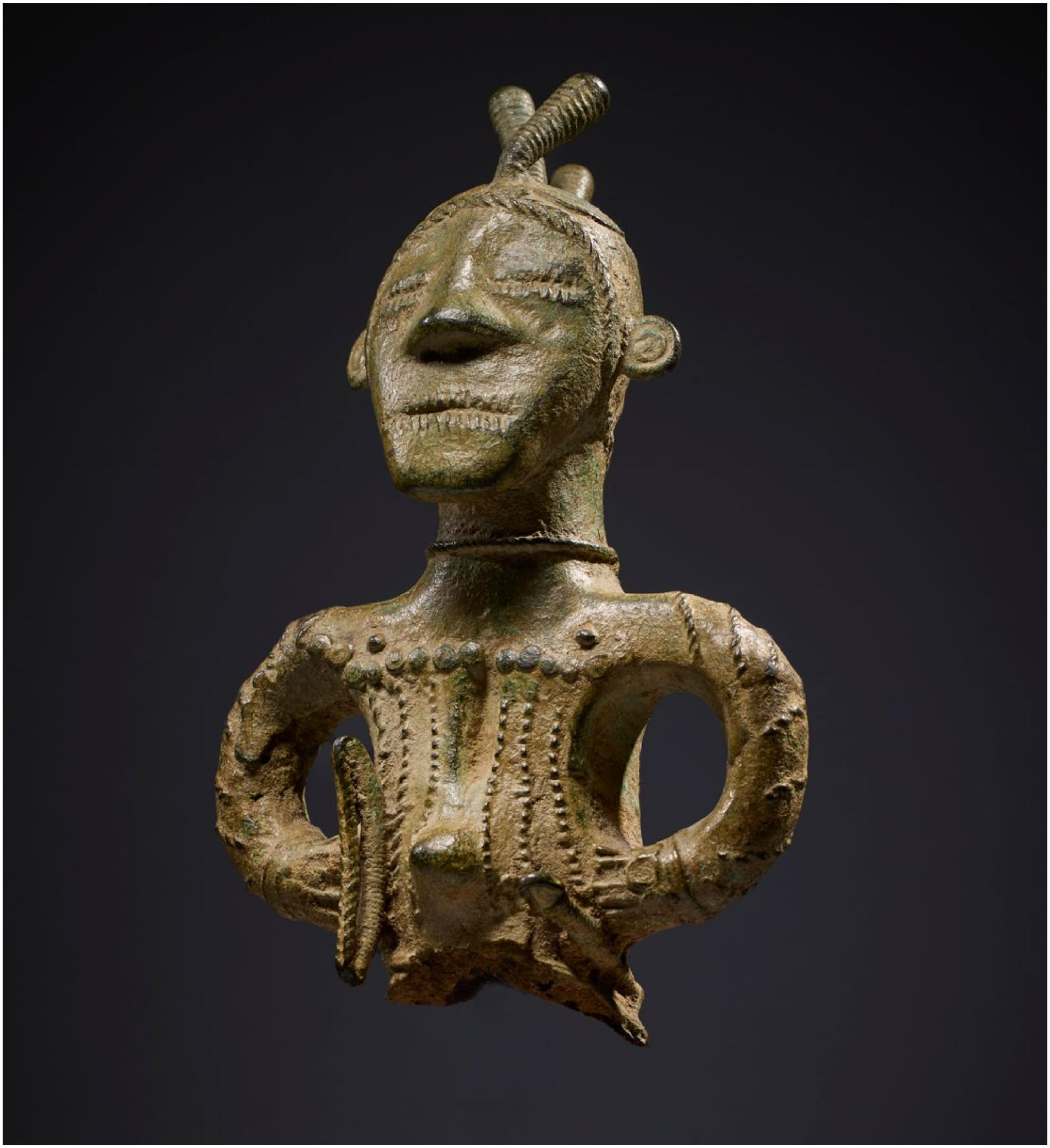
'The Art of Metal in Africa', Brincard (Marie-Thérèse), New York: The African-American Institute, 1982:126, #H 20

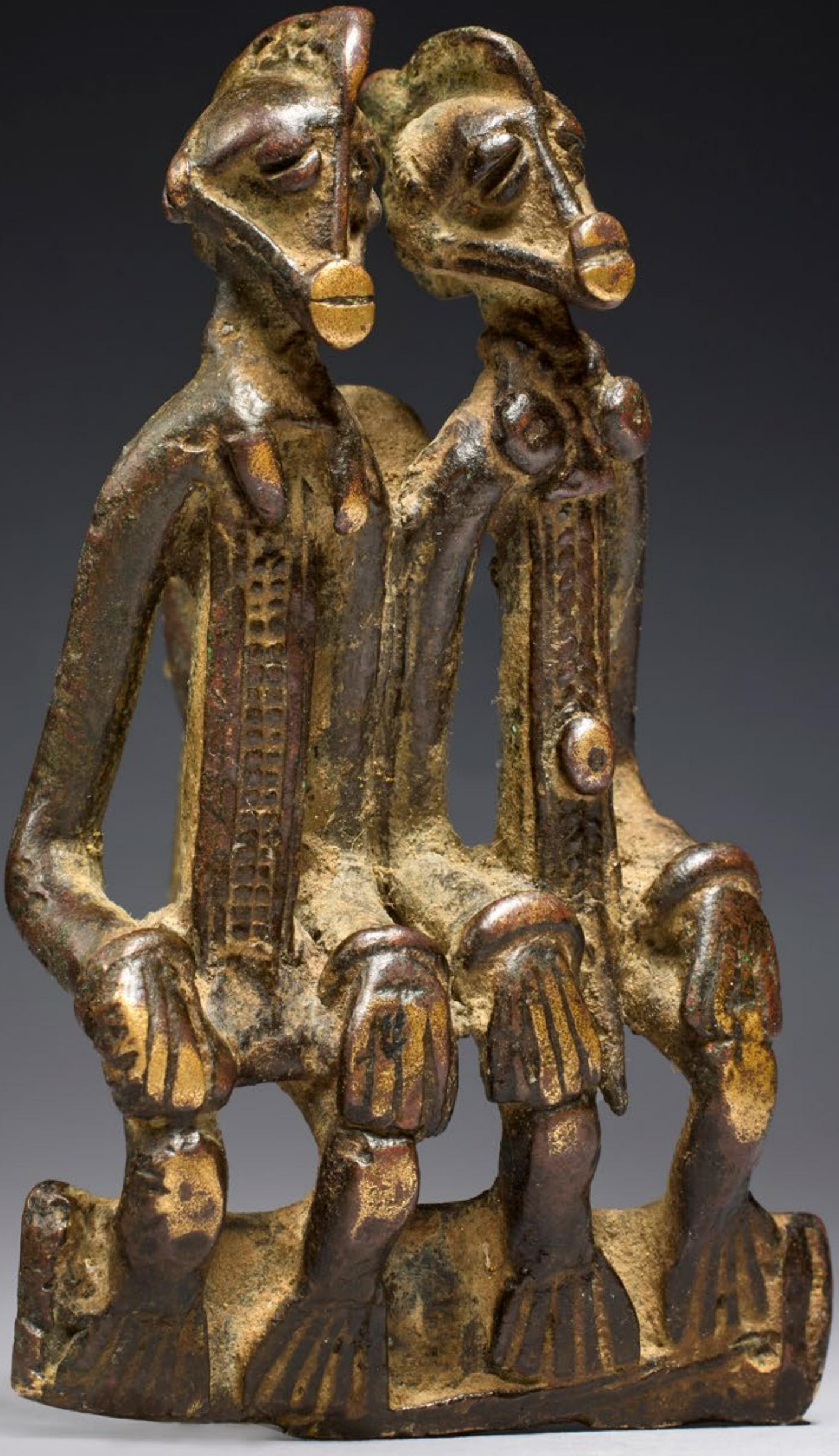
EXHIBITION HISTORY

'The Art of Metal in Africa':

- New York, NY: The African–American Institute, 7 October 1982–5 January 1983
- Houston, TX: Institute for the Arts, 3 February–10 April, 1983
- Santa Ana, CA: Charles W. Bowers Museum, 18 June–5 September, 1983







2

PENDANT COUPLE

TOUSSIAN, BURKINA FASO

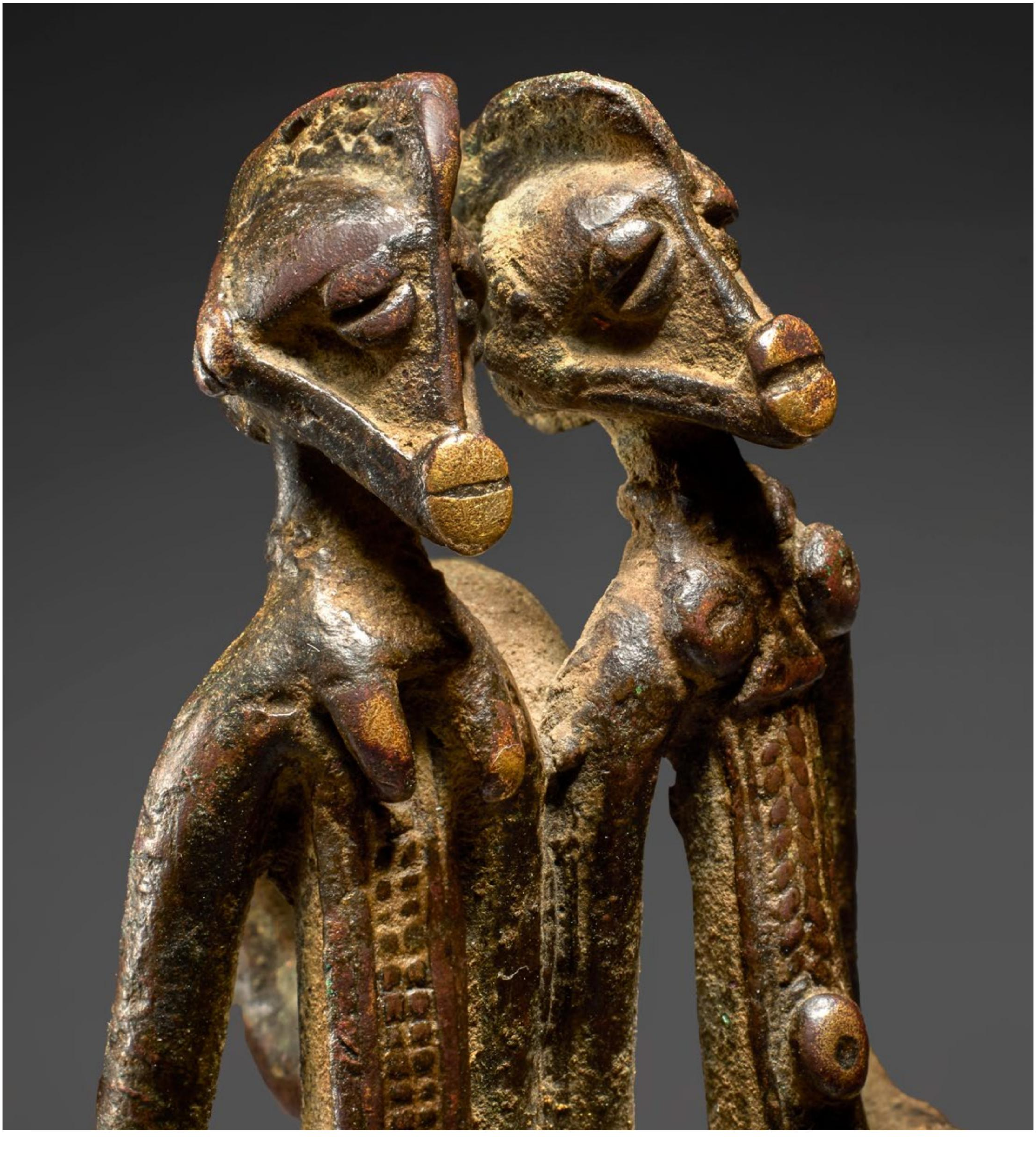
Late 19th / early 20th century
Copper alloy
Height: 2½ in, 6½ cm

PROVENANCE

Thomas G.B. Wheelock (1941–2016) Collection, New York, USA

PUBLICATION HISTORY

Christopher D. Roy & Thomas G.B. Wheelock. 'Land of the Flying Masks: Art and Culture in Burkina Faso – the Thomas G.B. Wheelock collection', Munich: Prestel–Verlag, 2007: fig.371



3

DIVINER’S RING IN THE FORM OF A BUFFALO WITH BIRD

SENUFO, IVORY COAST

First half 20th century

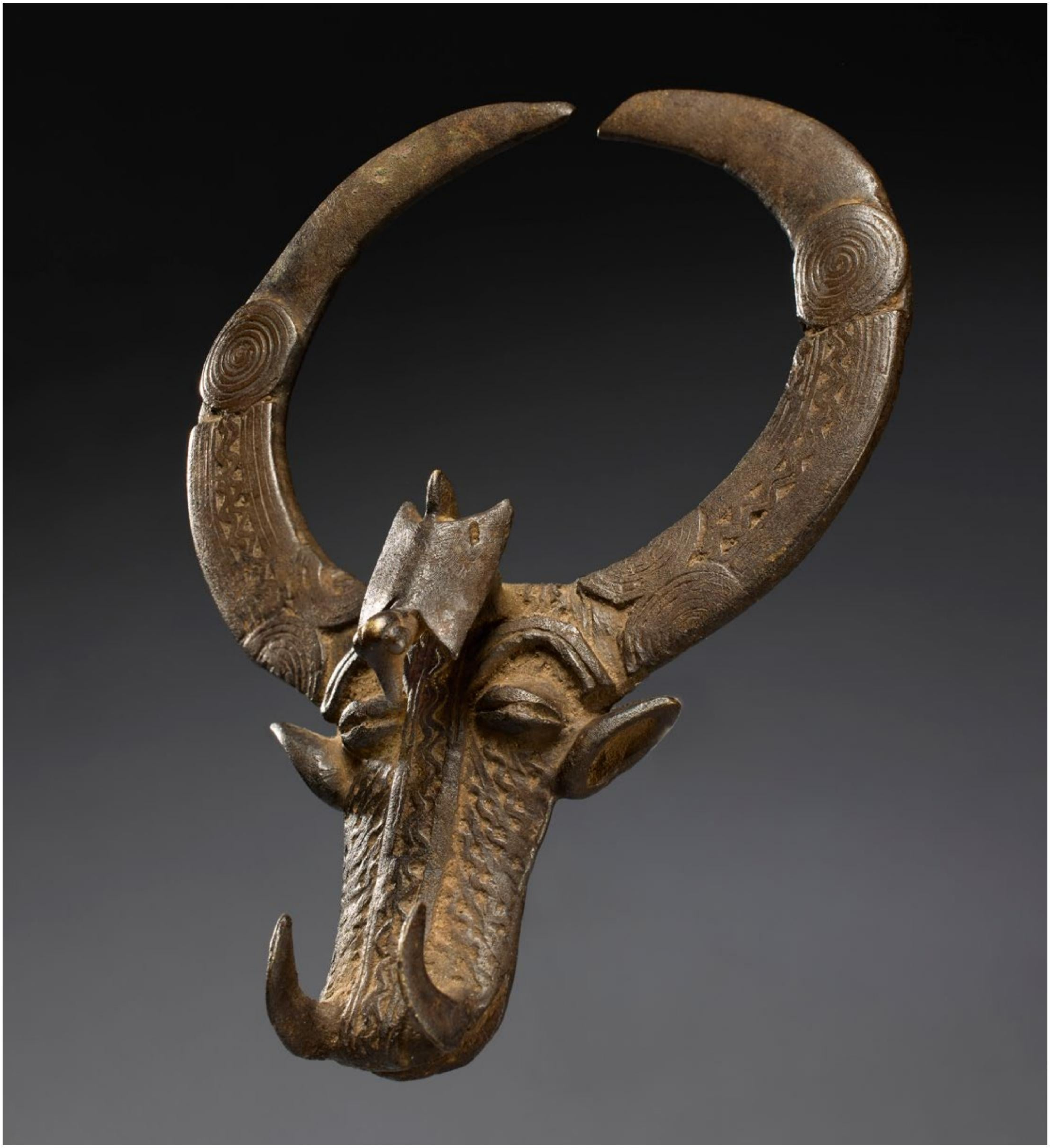
Bronze

Height: 4¾ in, 12 cm; Width 3¾ in, 9½ cm

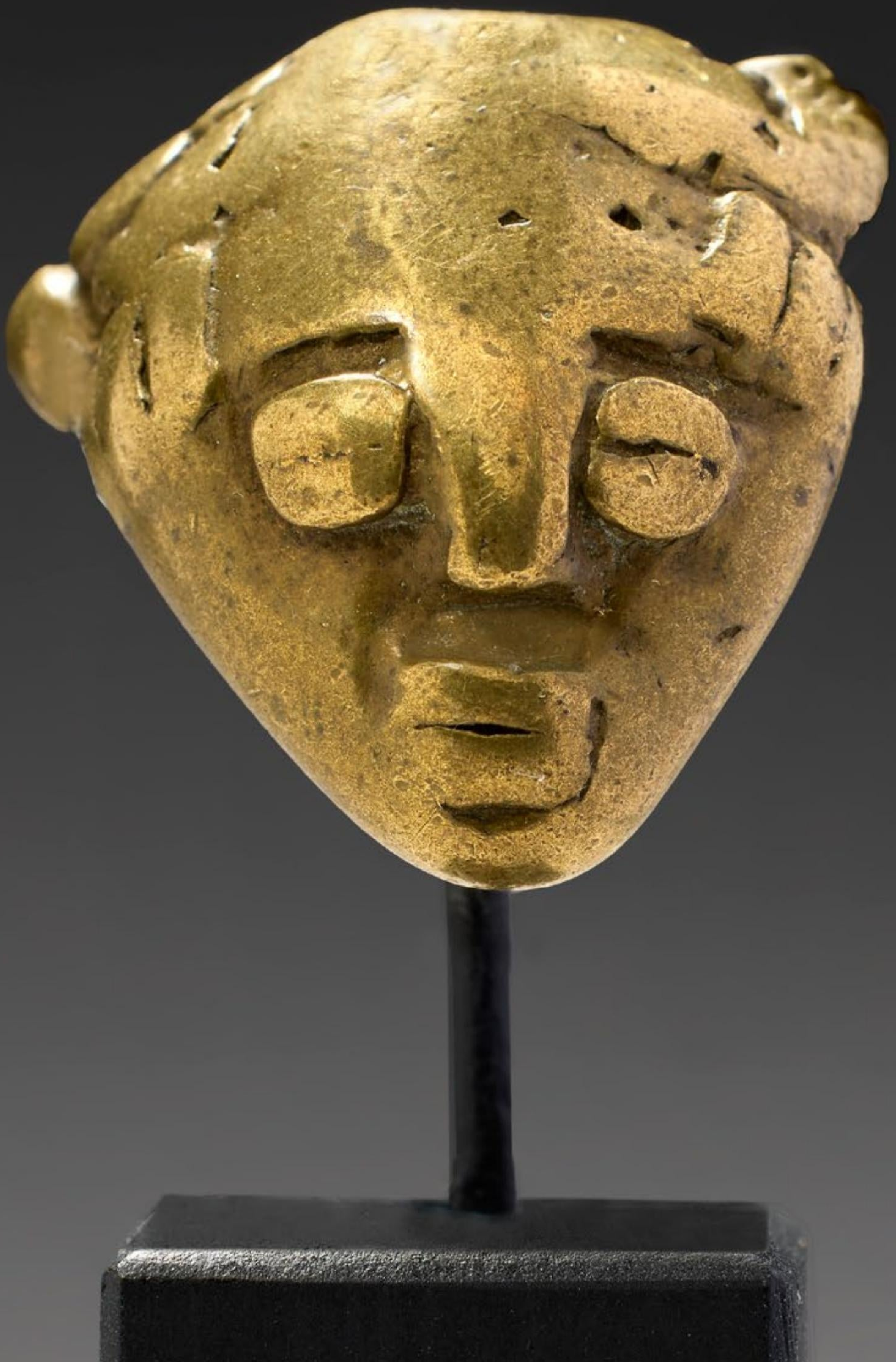
PROVENANCE

Gilbert Ouadrago

Michael Oliver, New York



diviner's ring in the form of a buffalo with bird



4

GOLDWEIGHT IN THE FORM OF A HUMAN HEAD

AKAN, GHANA

Circa 1600–1720

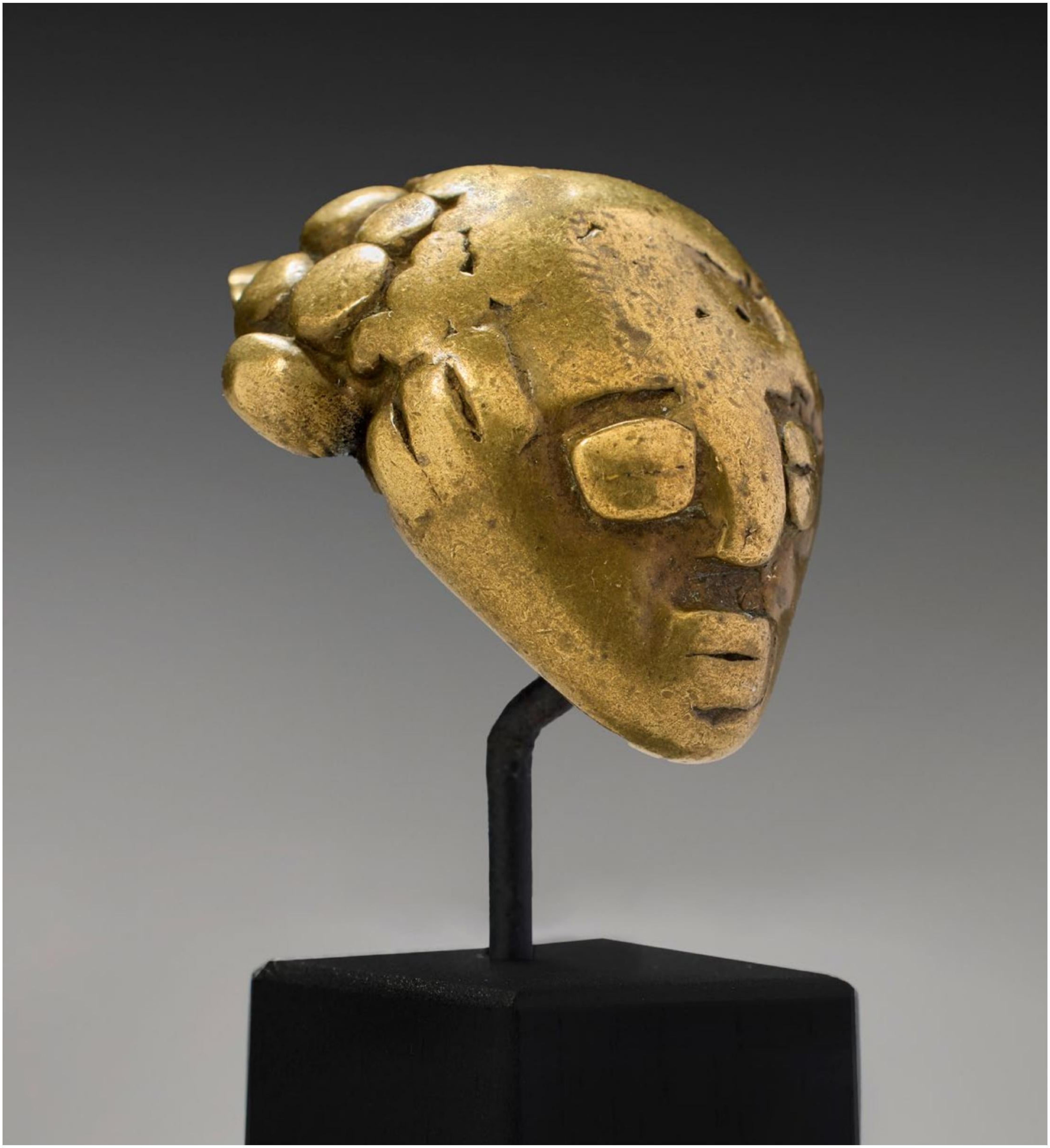
Copper alloy

Height: 1 in, 2½ cm

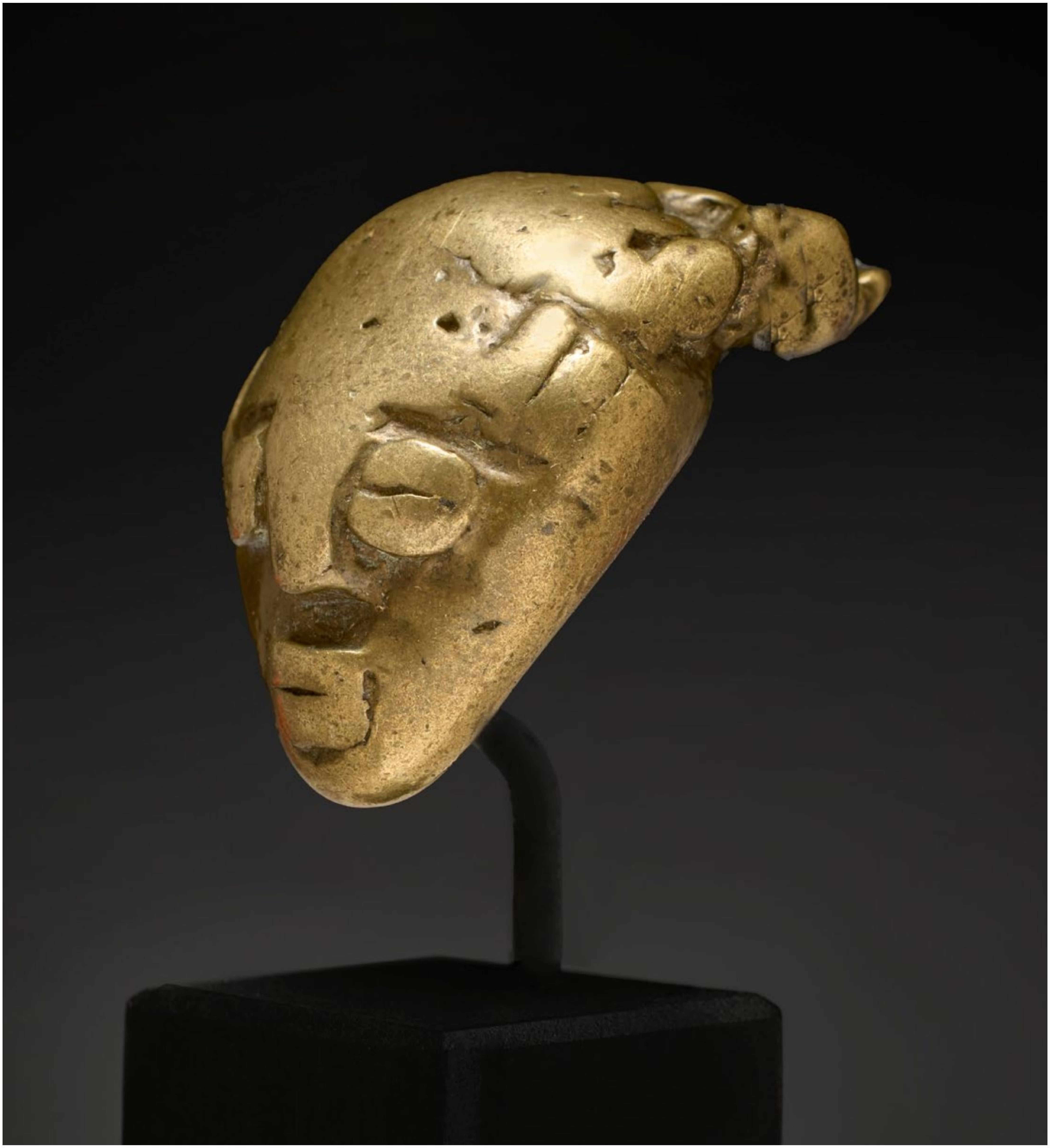
PROVENANCE

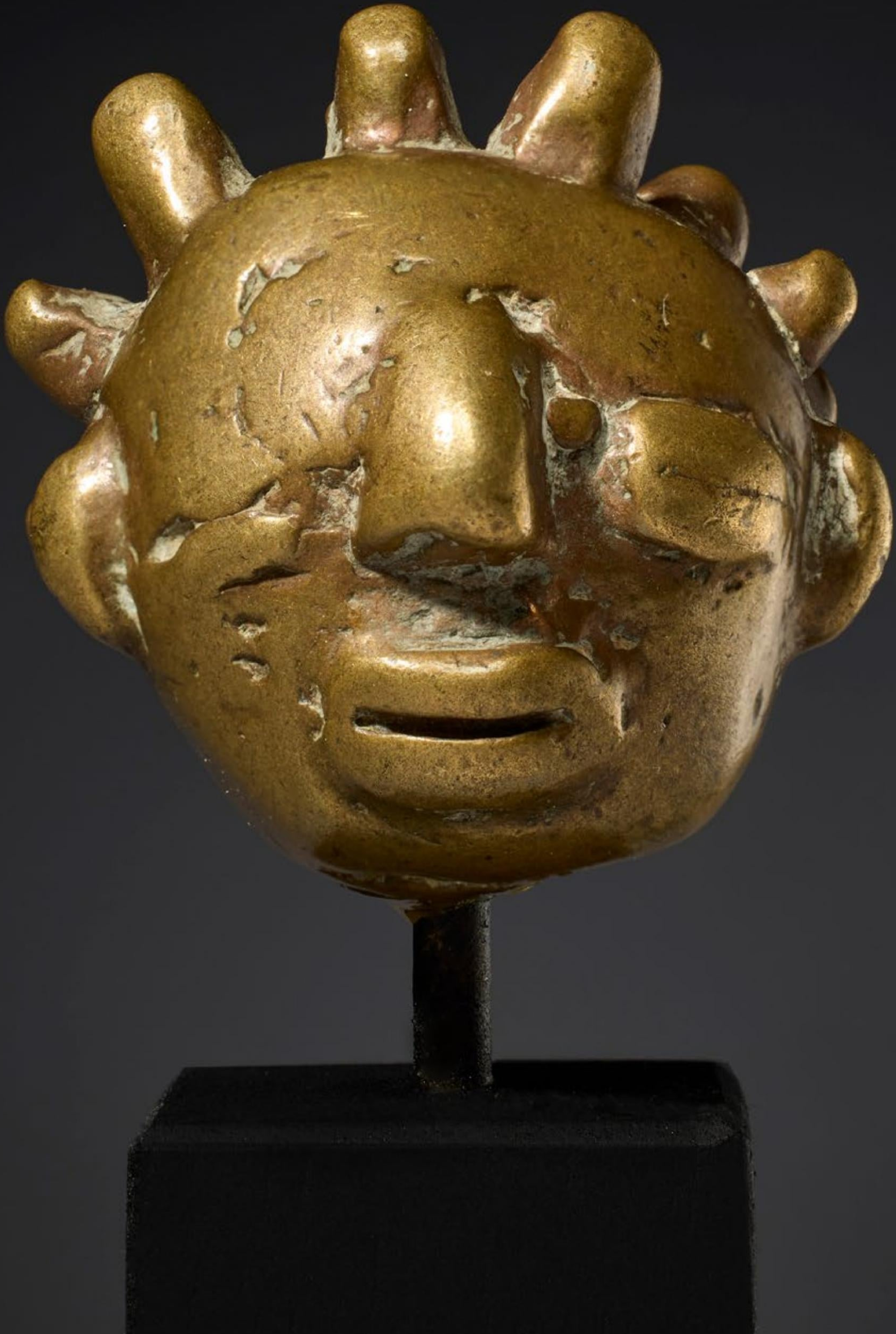
Dr. Jan Ollers (1917–2001), Sweden

Peter Adler, London, UK



GOLDWEIGHT IN THE FORM OF A HUMAN HEAD





5

GOLDWEIGHT IN THE FORM OF A HUMAN HEAD

AKAN, GHANA

Circa 1600–1720

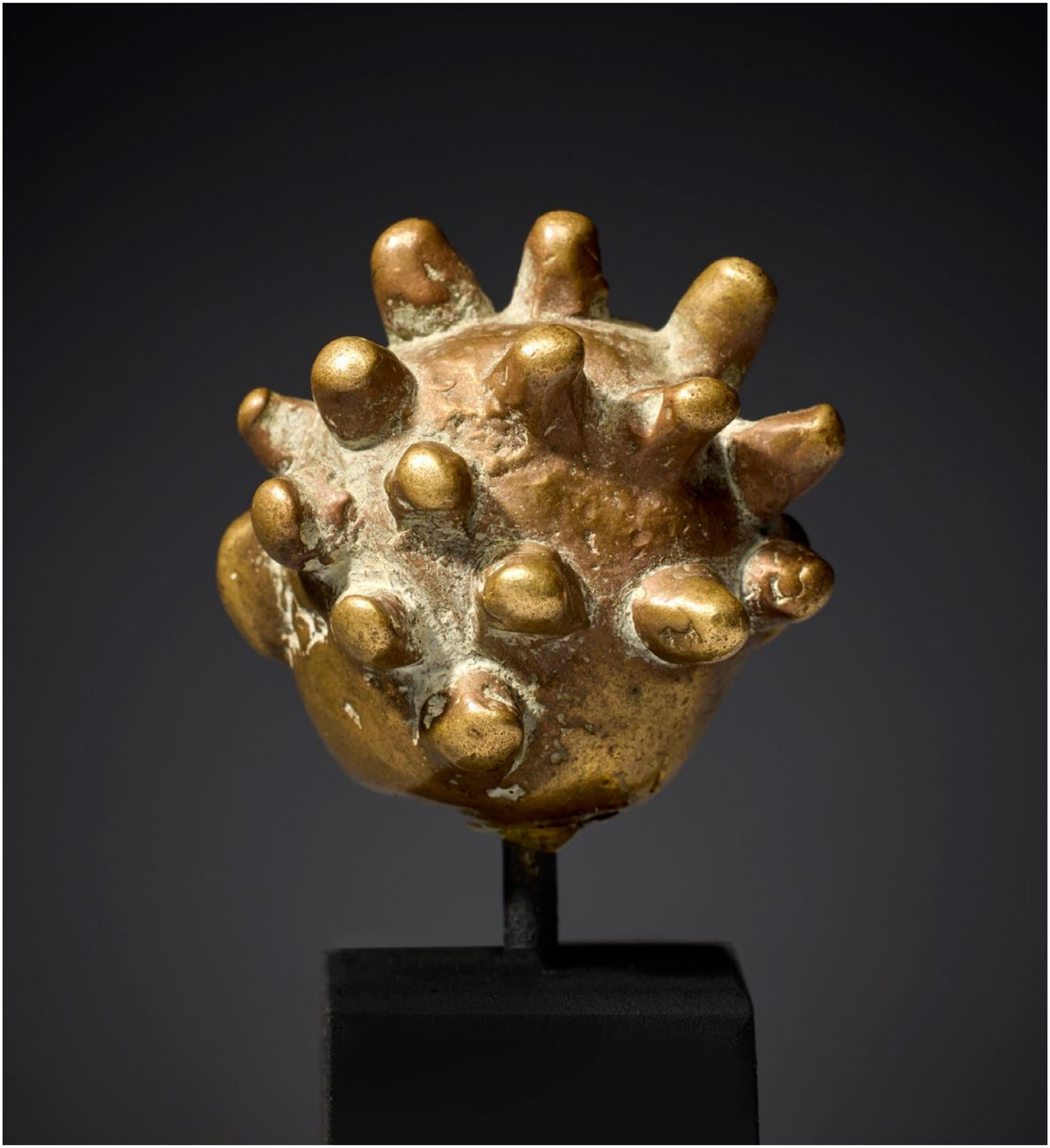
Copper alloy

Height: 1 in, 2½ cm

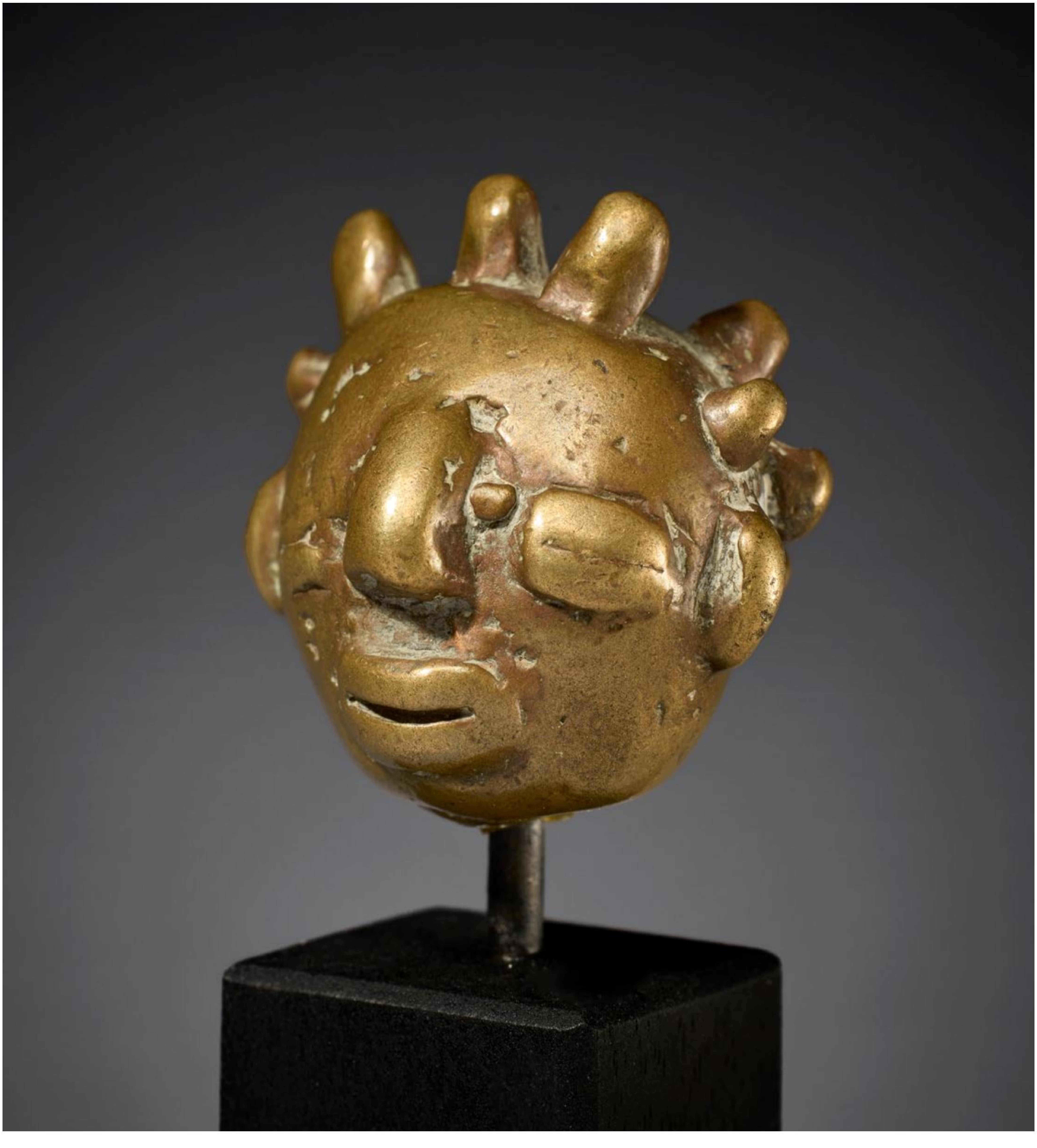
PROVENANCE

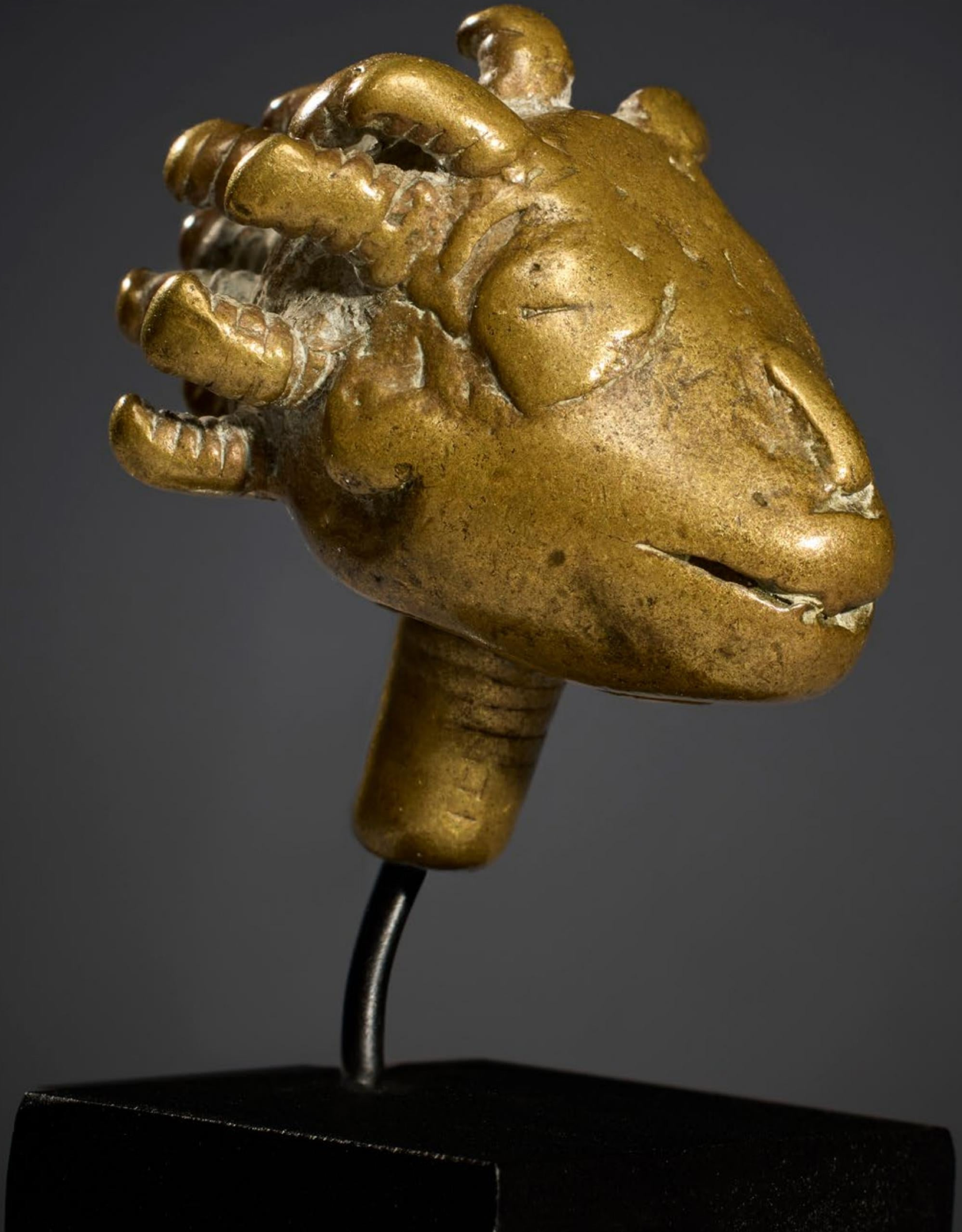
Dr. Jan Ollers (1917–2001), Sweden

Peter Adler, London, UK



GOLDWEIGHT IN THE FORM OF A HUMAN HEAD





6

GOLDWEIGHT IN THE FORM OF A HUMAN HEAD

AKAN, GHANA

Circa 1600–1720

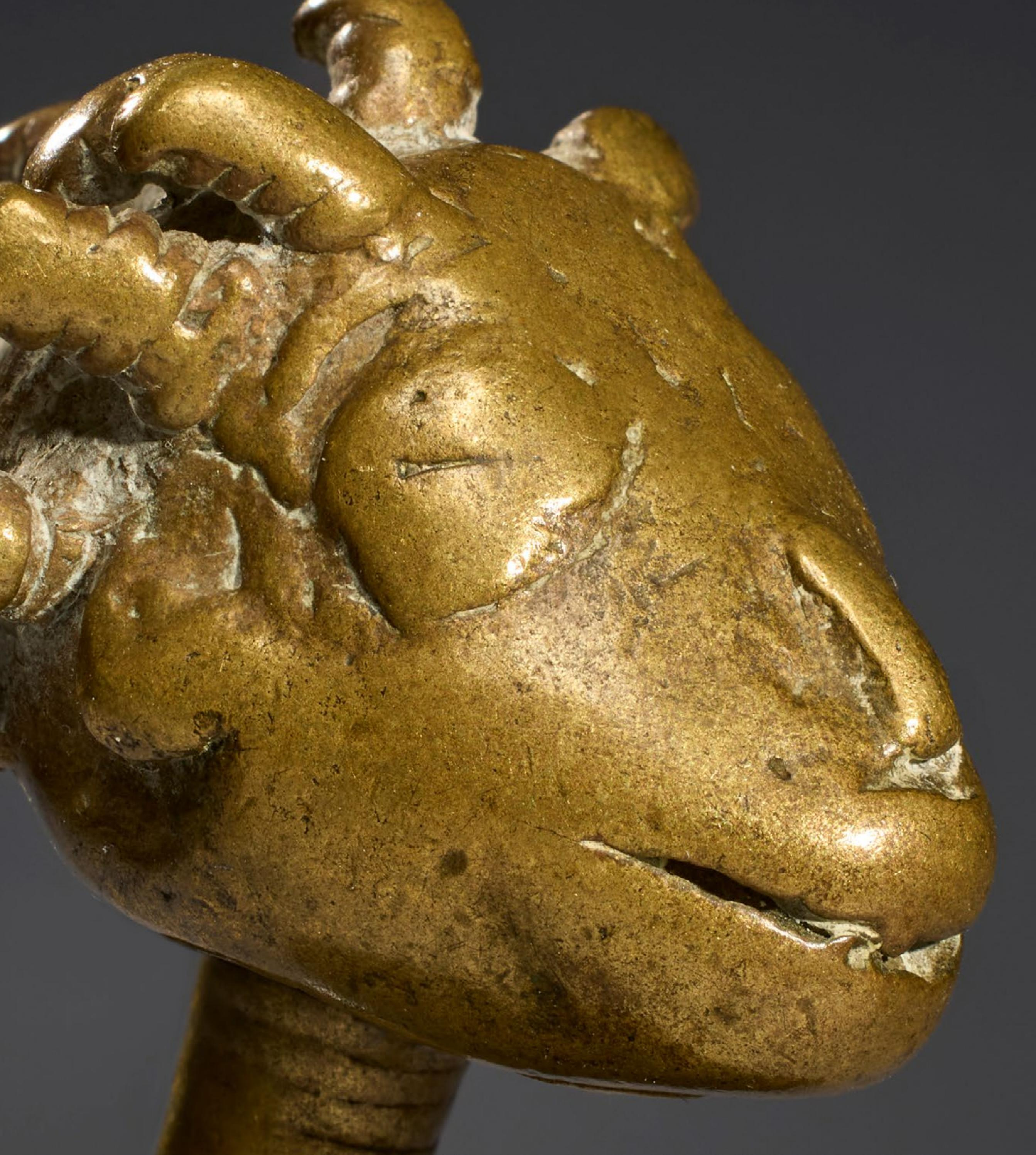
Copper alloy

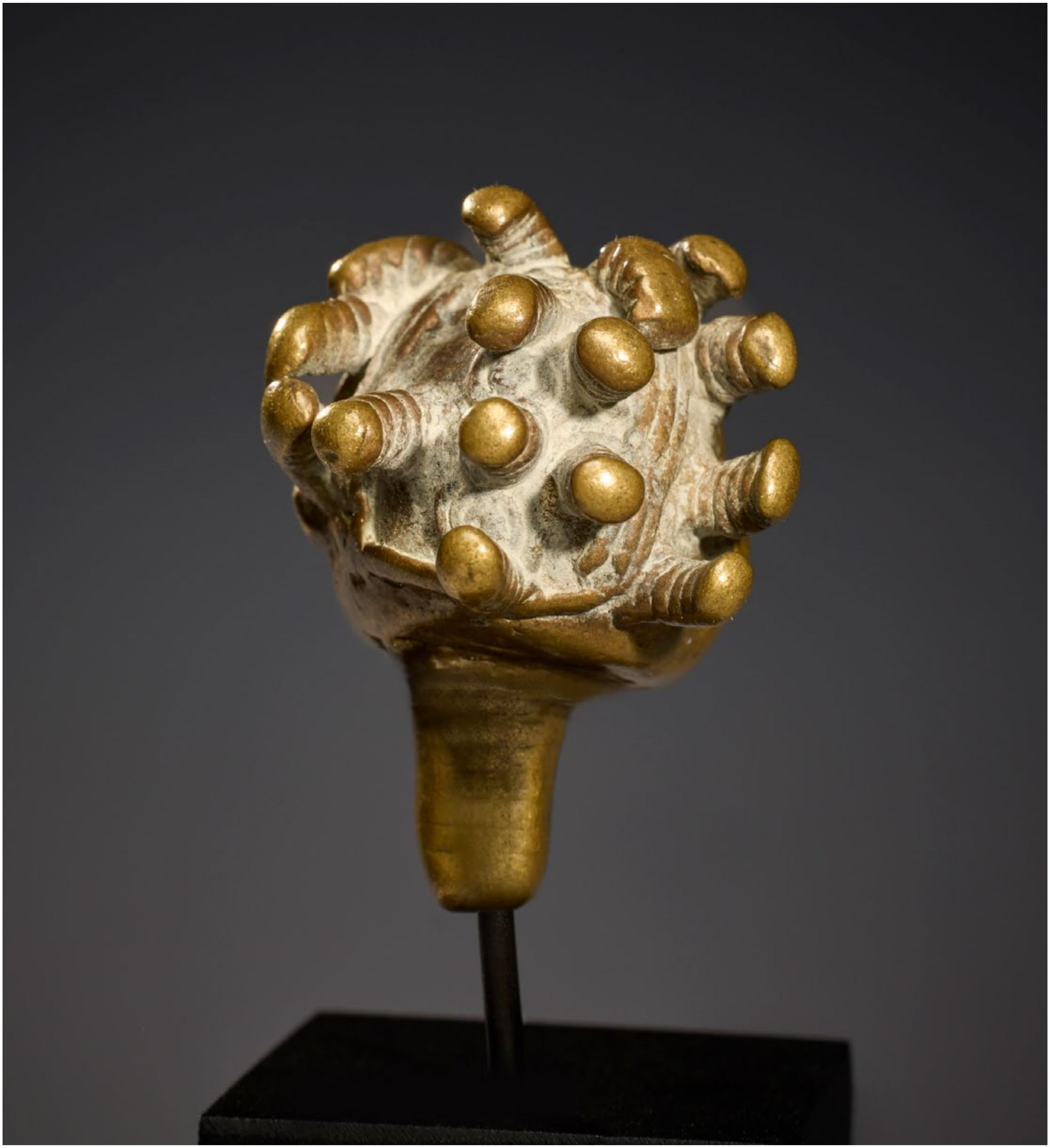
Height: 1 in, 2½ cm

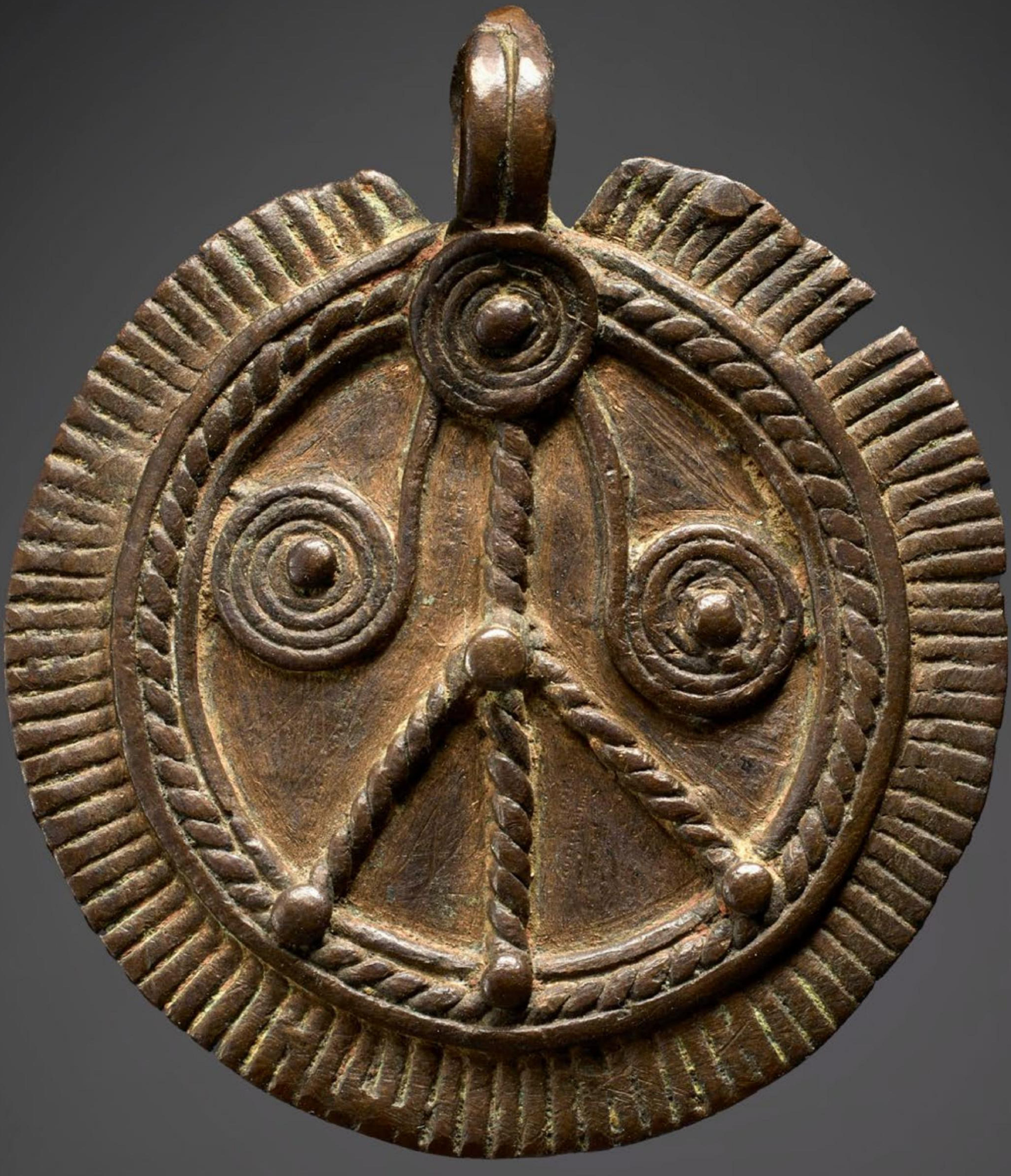
PROVENANCE

Dr. Jan Ollers (1917–2001), Sweden

Peter Adler, London, UK







7

PENDANT

DOGON, MALI

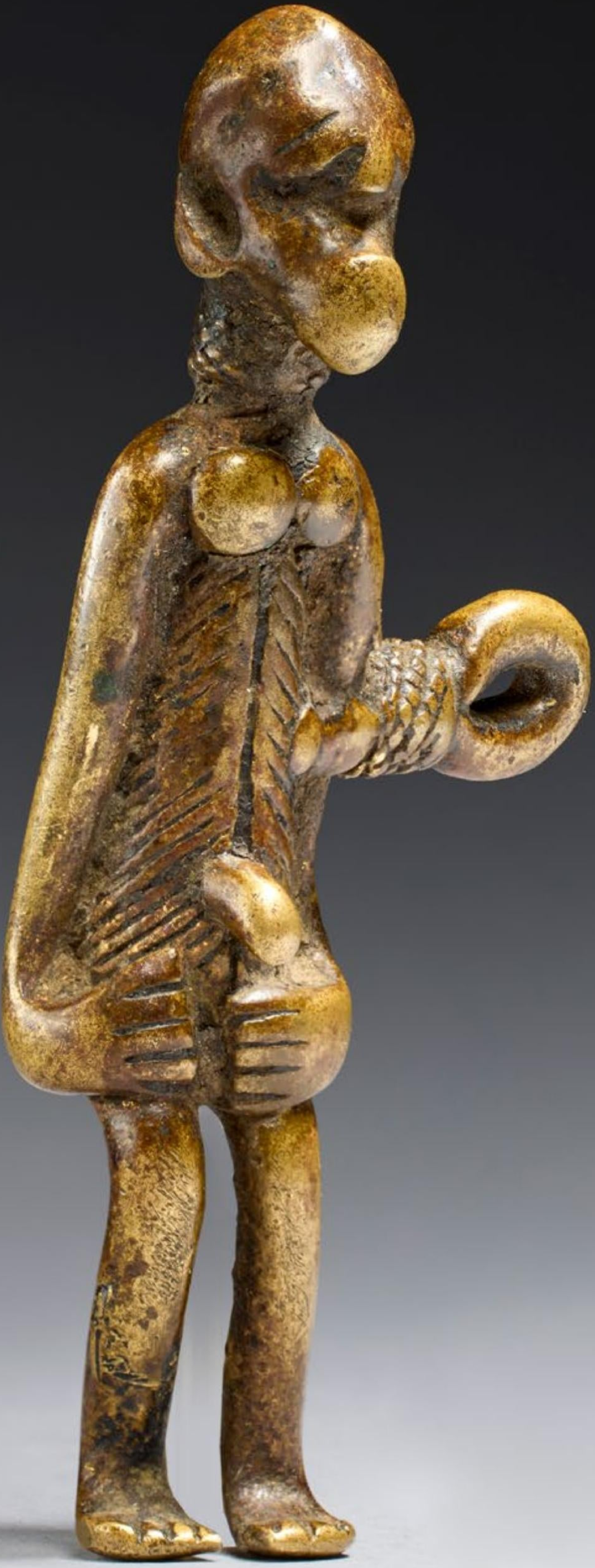
19th century

Bronze

Height: 2 in, 5 cm

PROVENANCE

Pierre Dartevelle (1940–2022), Belgium circa 1975



8

PENDANT IN THE FORM OF A MAN

LOBI, BURKINA FASO

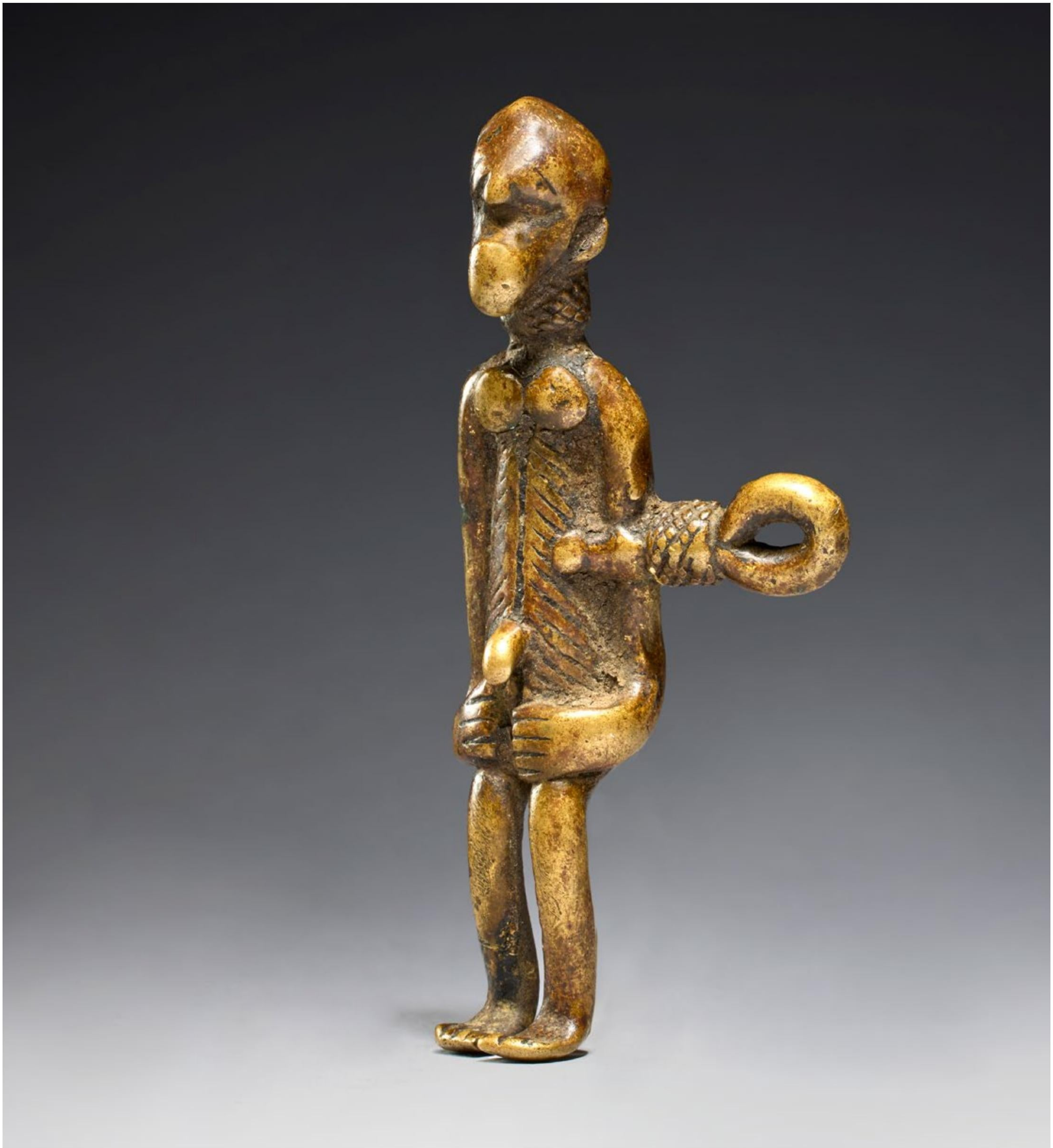
Late 19th / early 20th century

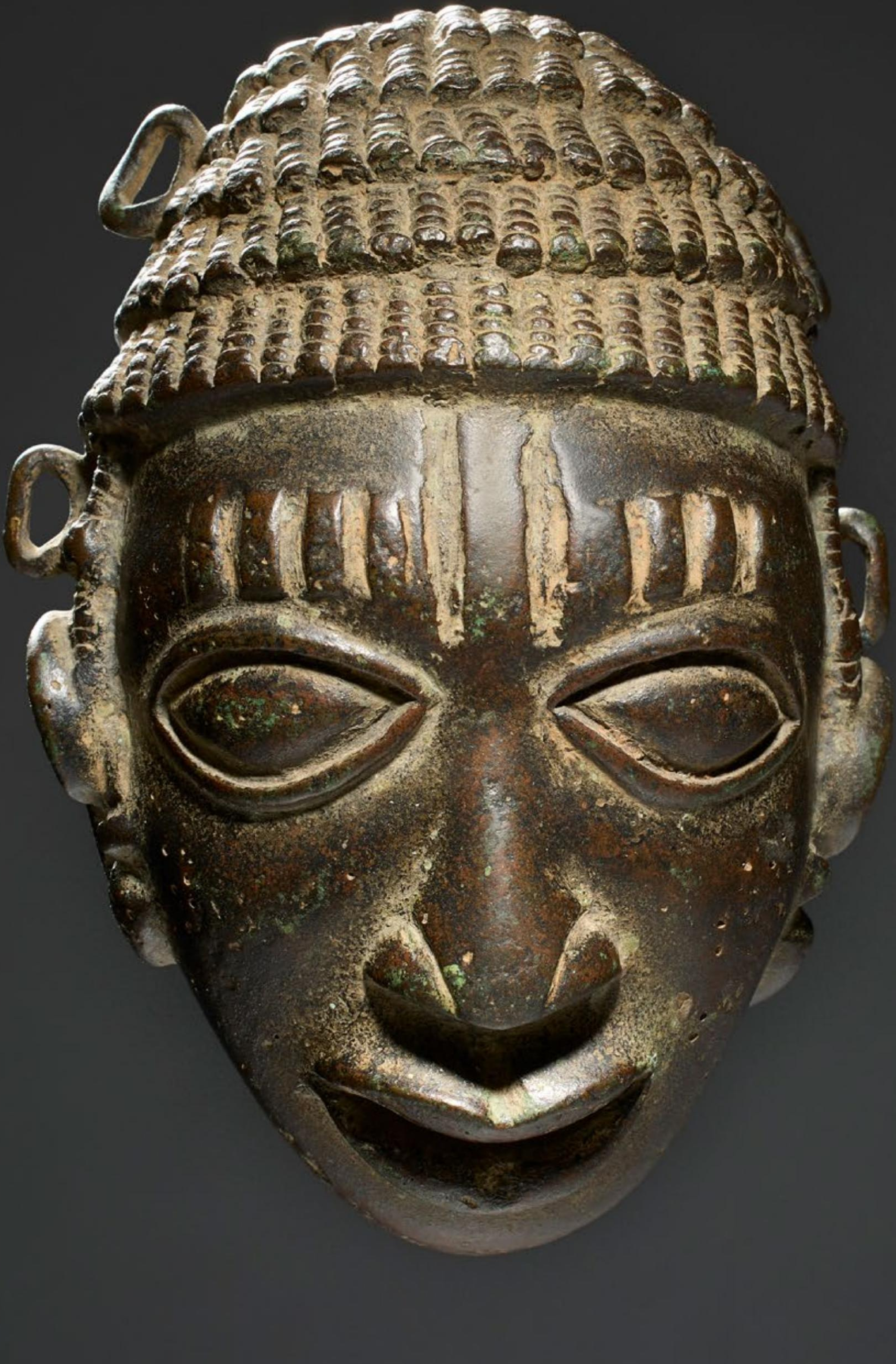
Copper alloy

Height: 3½ in, 9 cm

PROVENANCE

Pierre Loos, Brussels





9

MALE MASK HIP ORNAMENT

EDO, NIGERIA

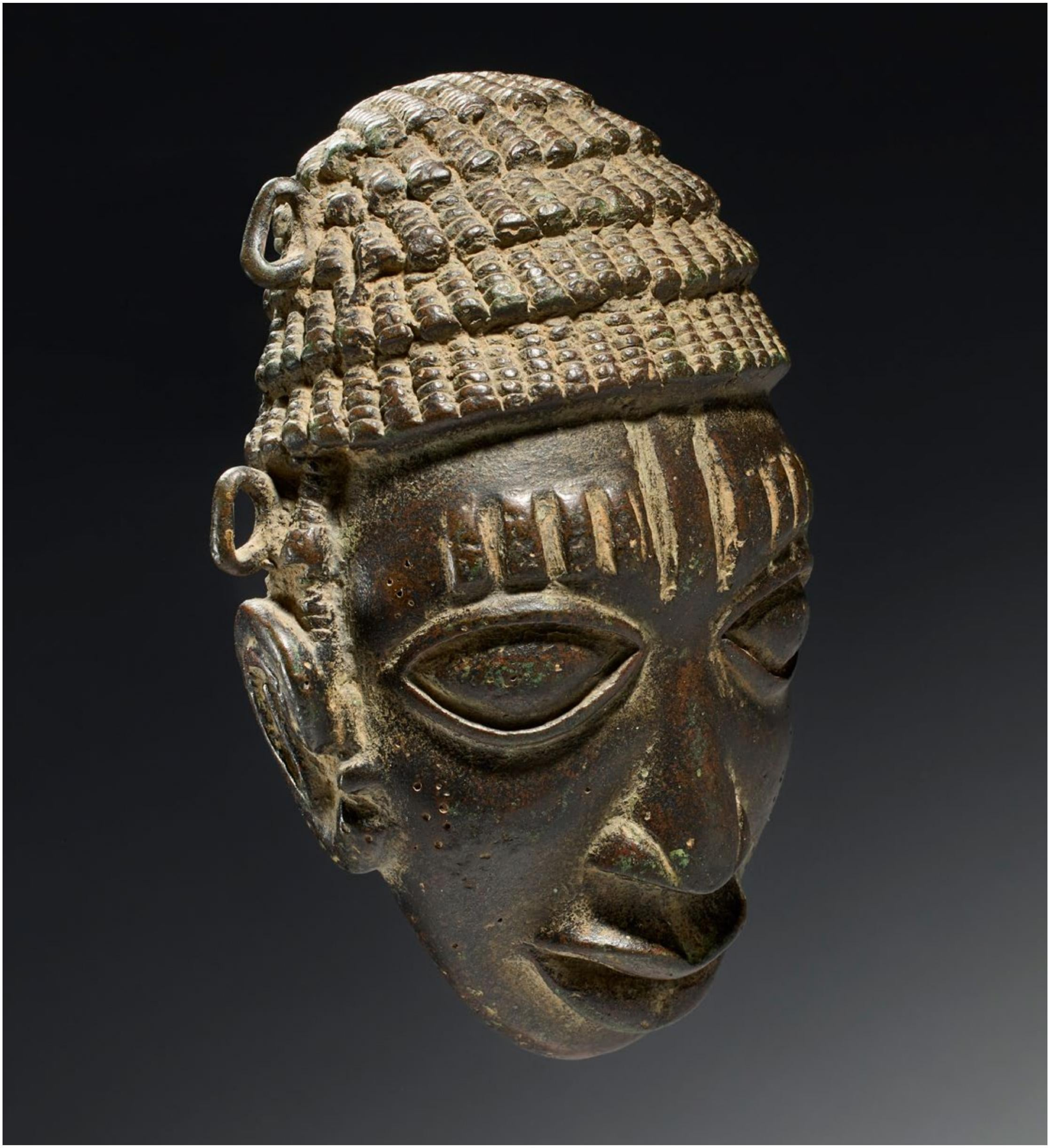
Circa 18th – 19th century

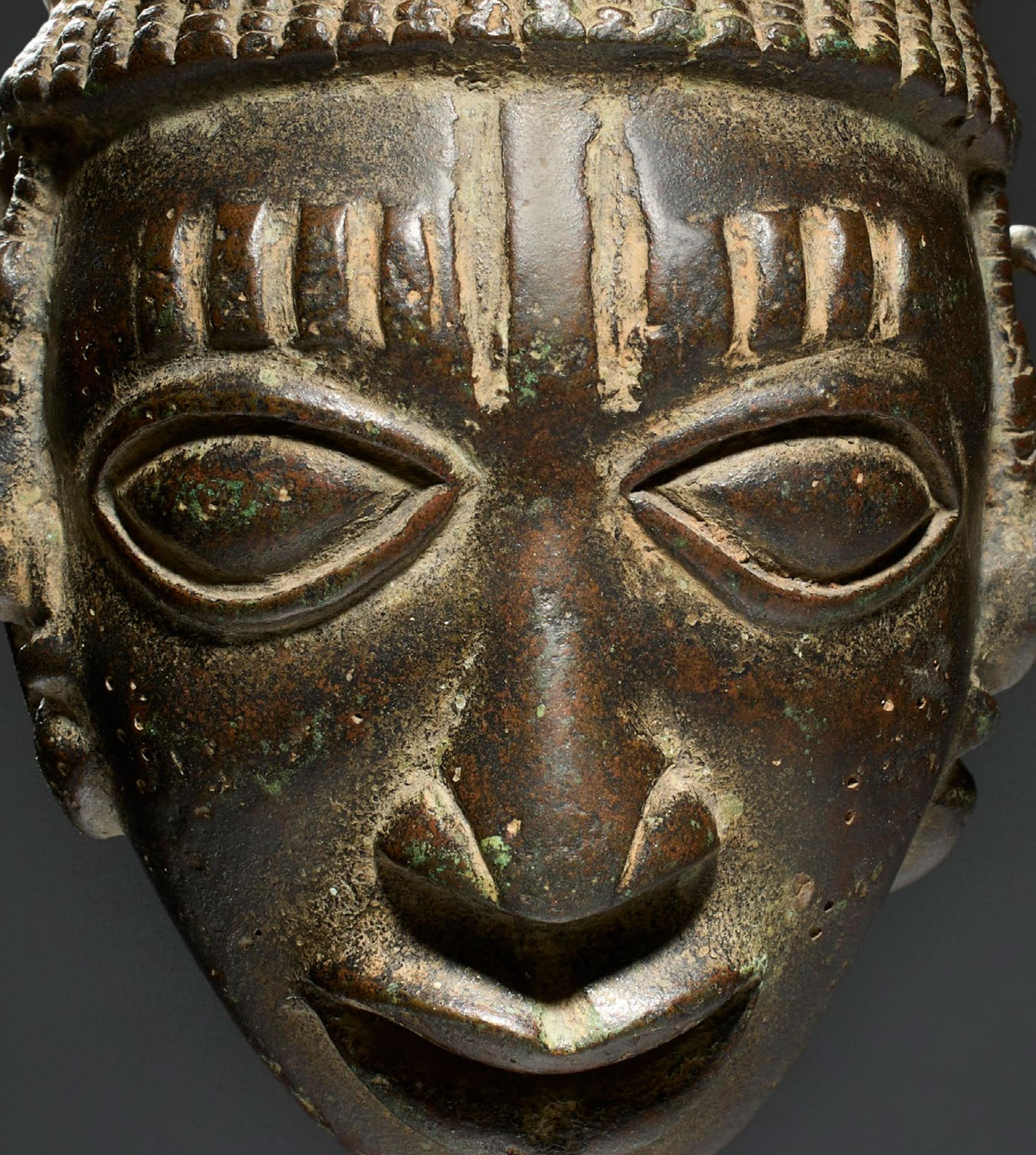
Copper alloy

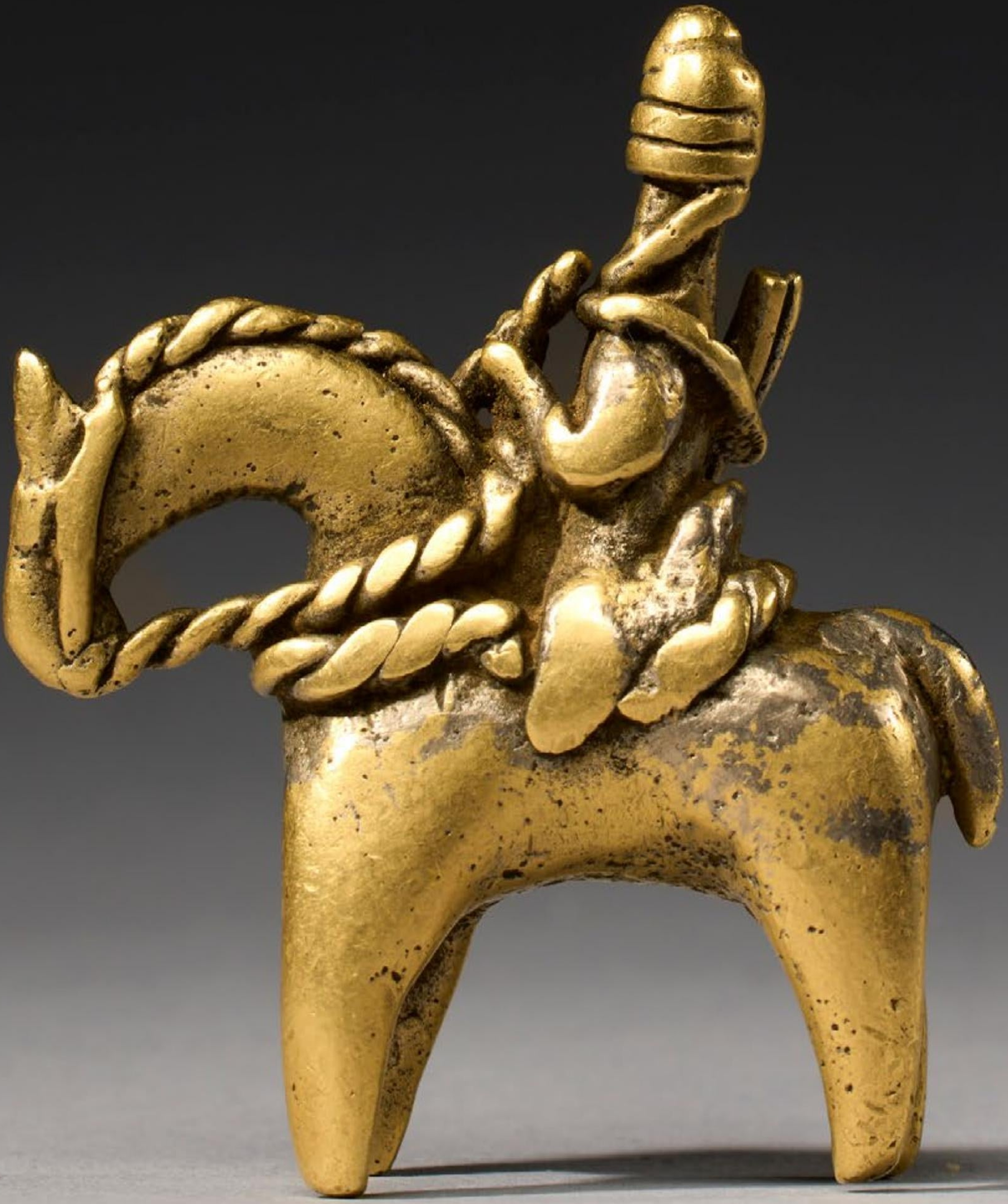
Height: 5¼ in, 13½ cm

PROVENANCE

Olivier Larroque, Nîmes, France







10

HORSE AND RIDER

KOTOKO, CHAD / CAMEROON

First half 20th century

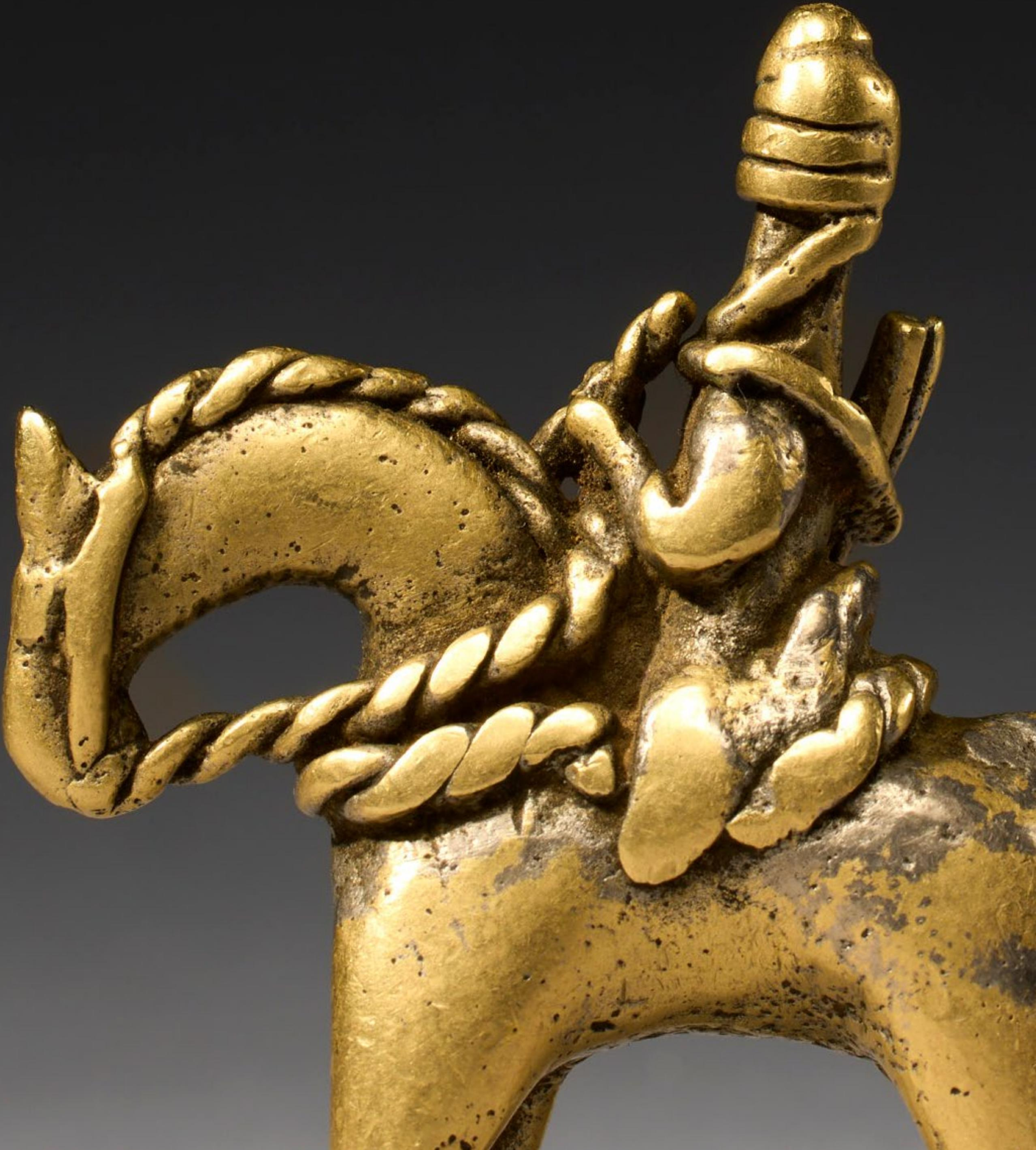
Bronze

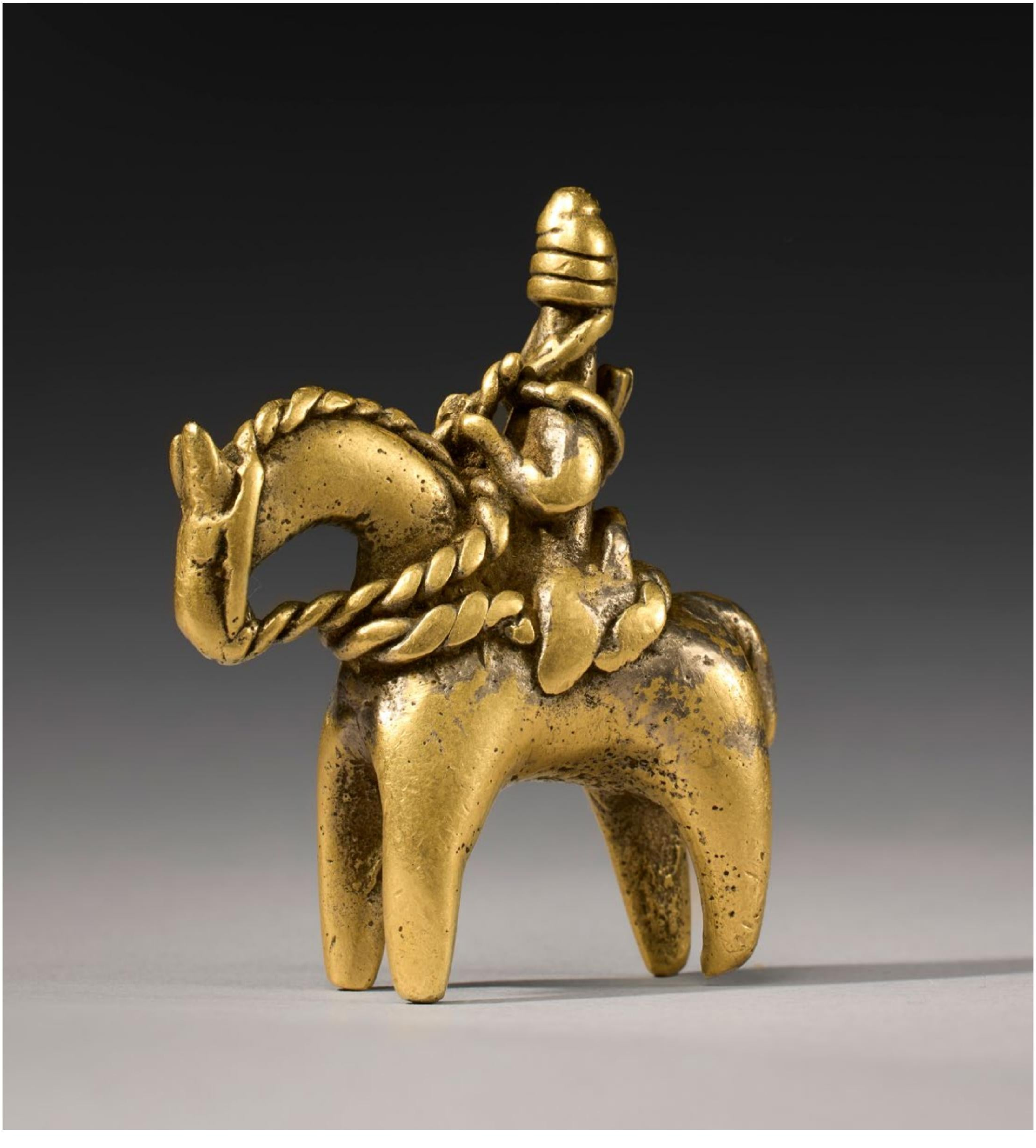
Height: 2¼ in, 5¾ cm

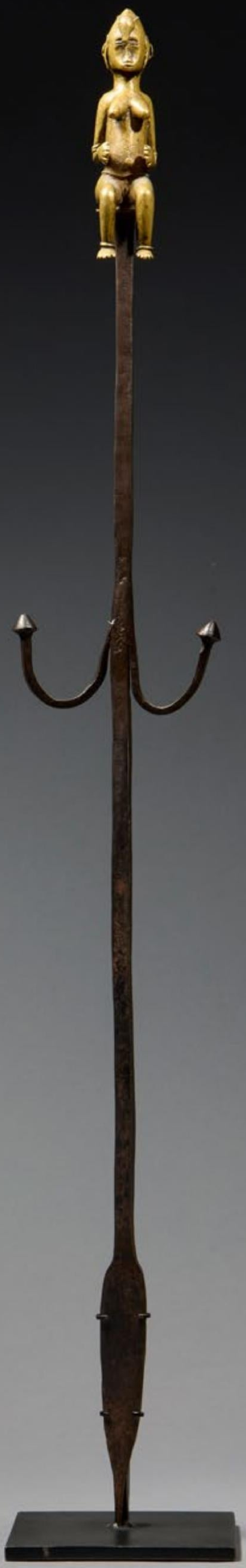
PROVENANCE

Gilbert Ouadrago

Private Collection, New York







11

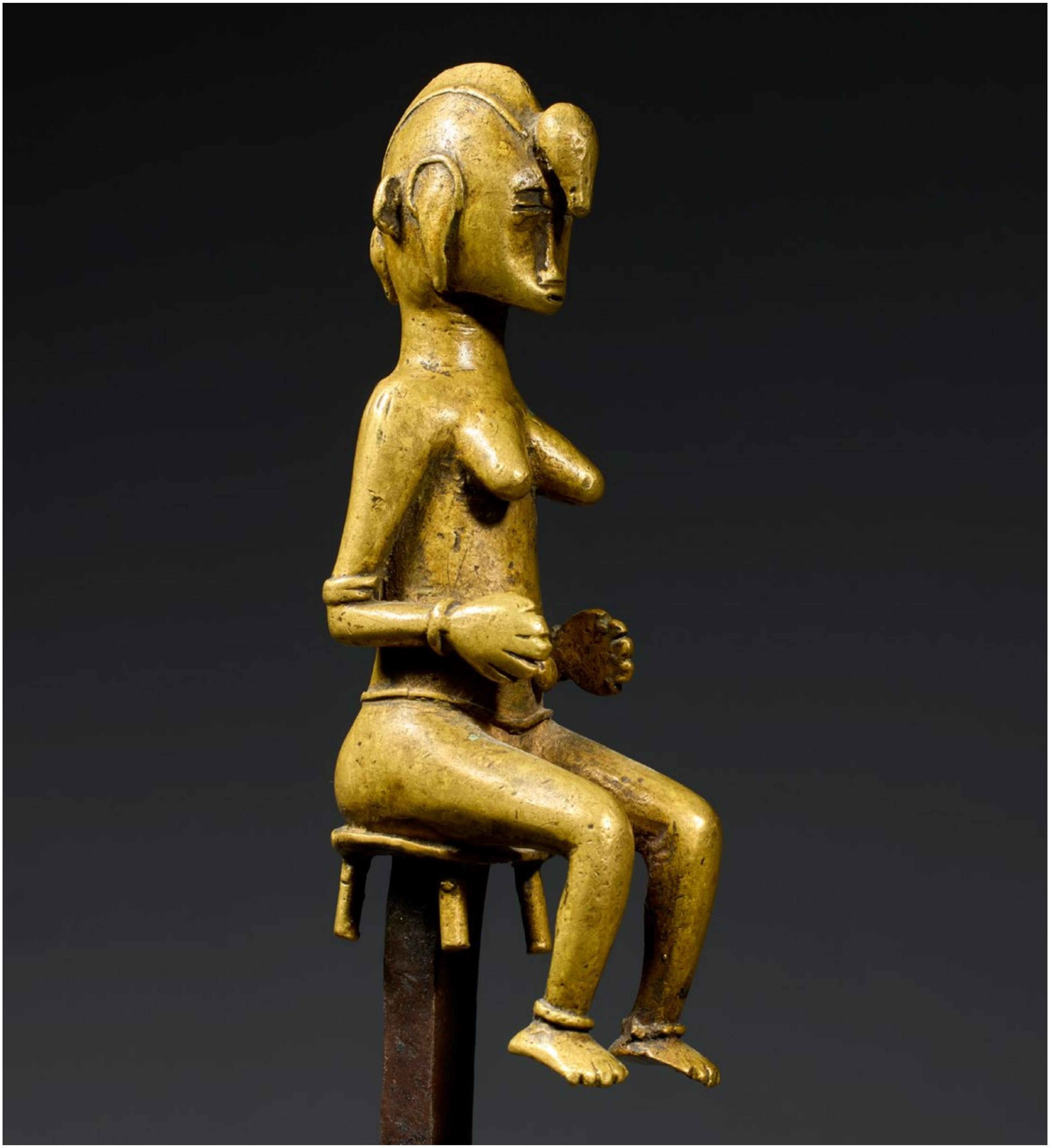
FEMALE STAFF *TUMOGANI*

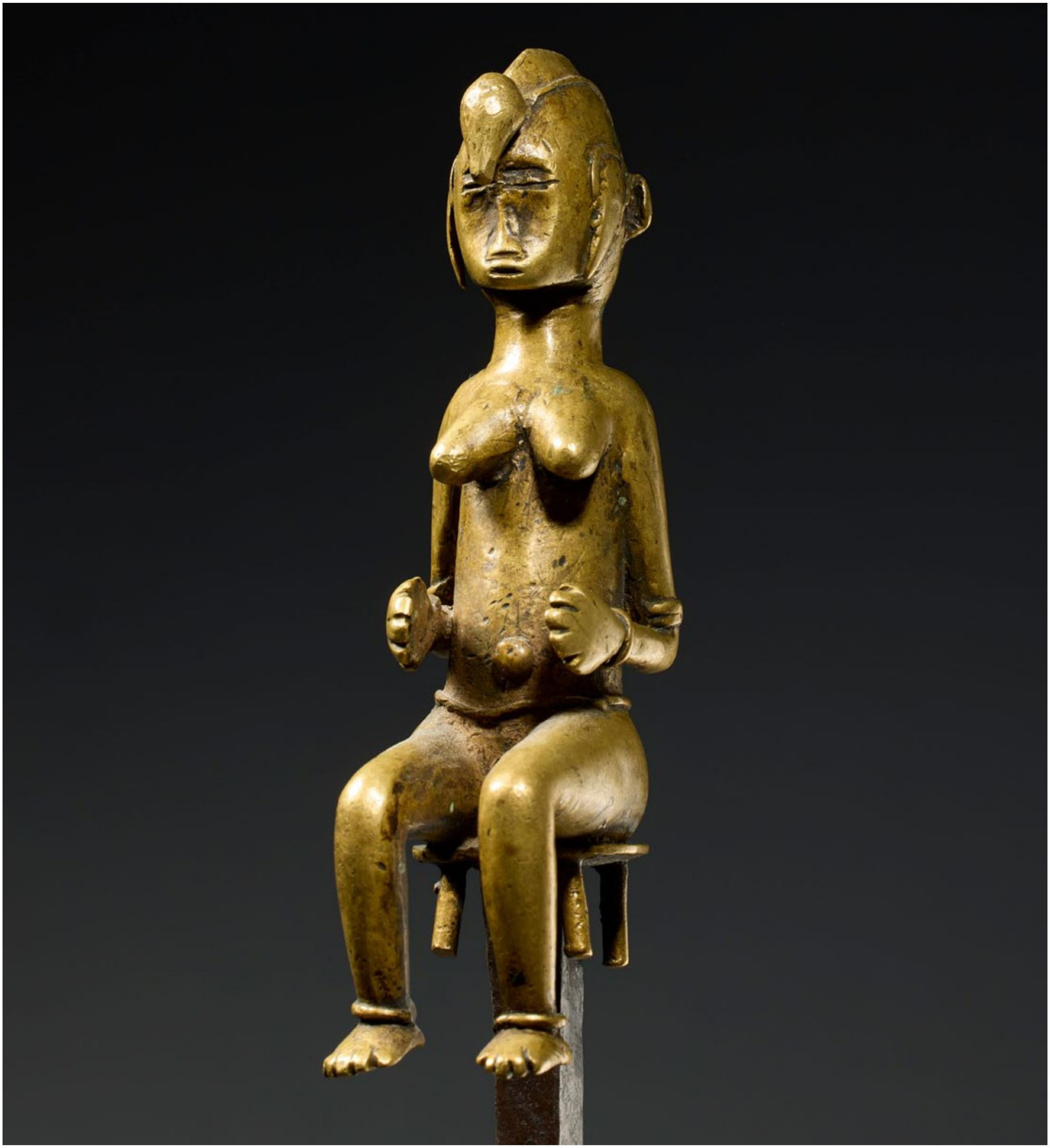
SENUFO, IVORY COAST

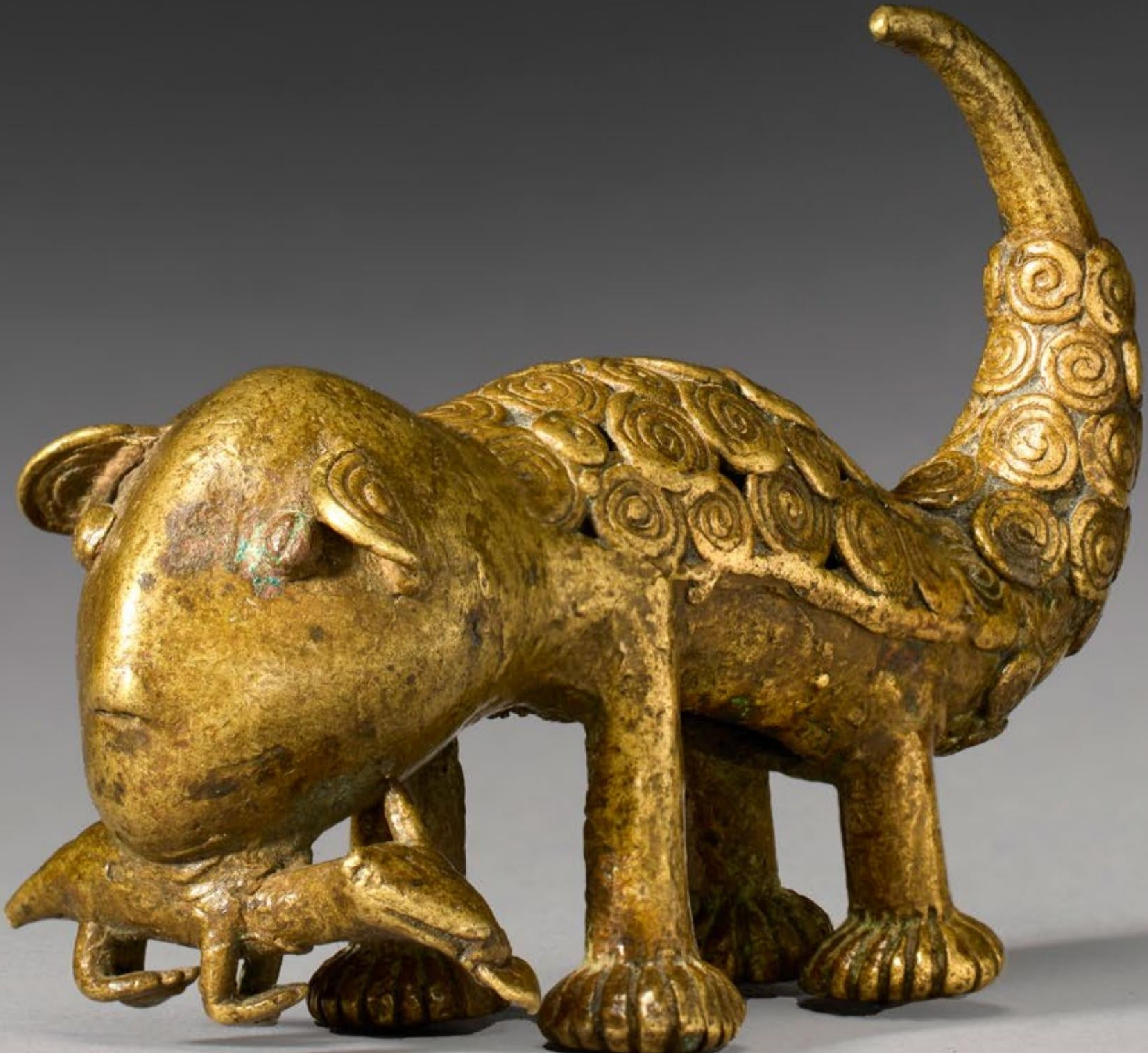
First half 20th century
Copper alloy, iron
Height: 29 in, 74 cm

PROVENANCE

Mamadi Sono, Abidjan, late 1970's
Michael Oliver, New York







12

LEOPARD WITH PREY

ASANTE, GHANA OR BAULE, IVORY COAST

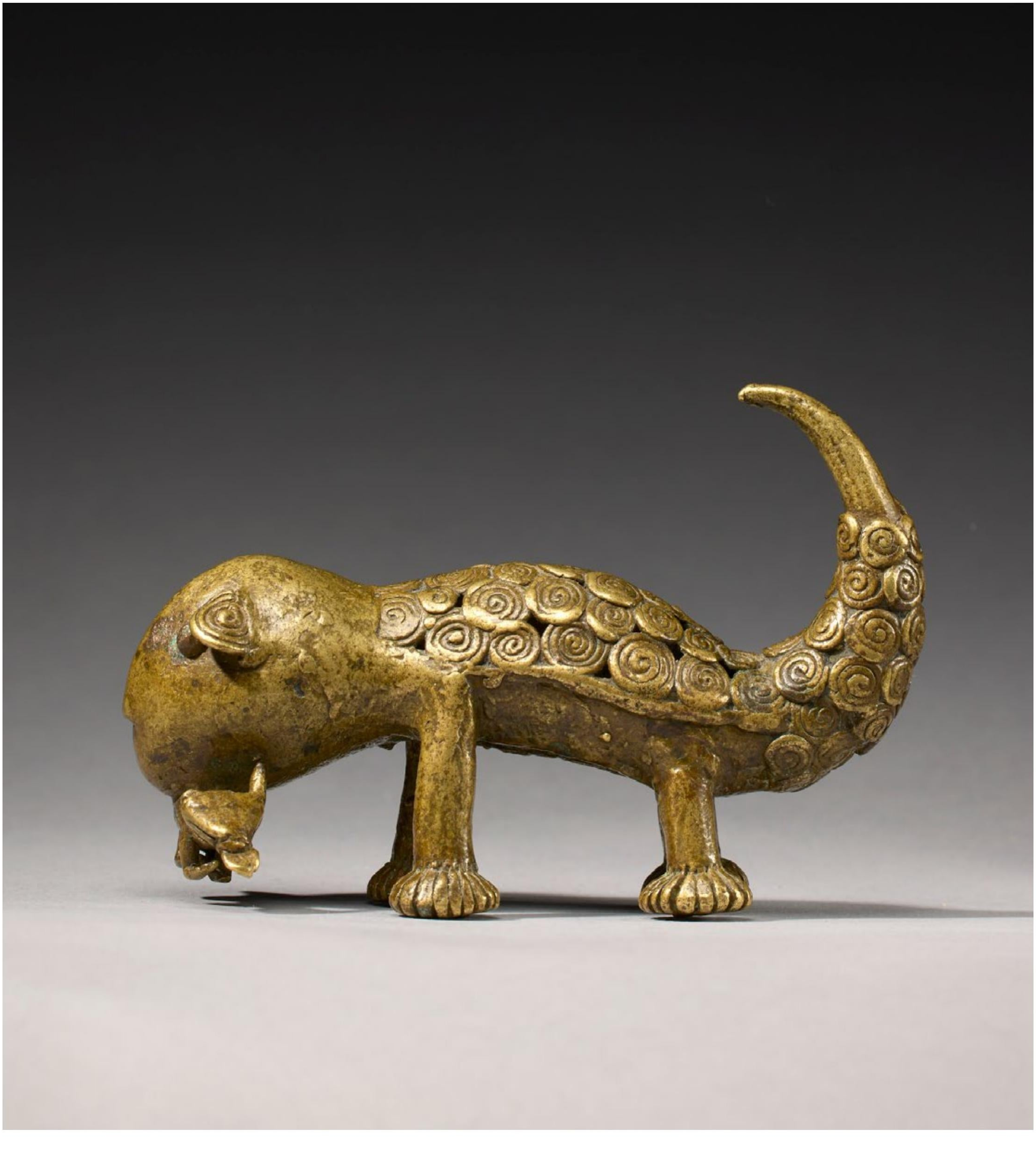
Late 19th / early 20th century

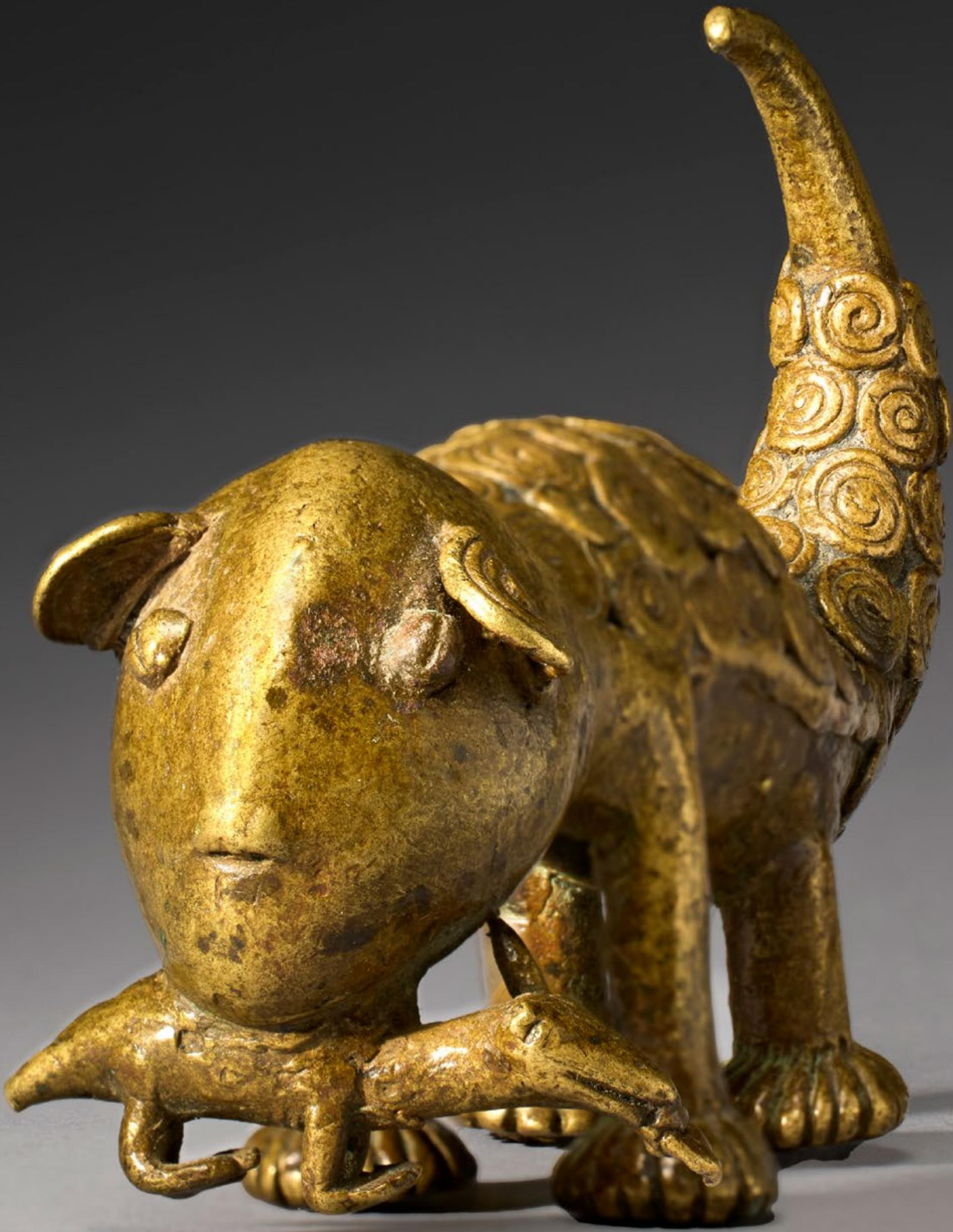
Copper alloy

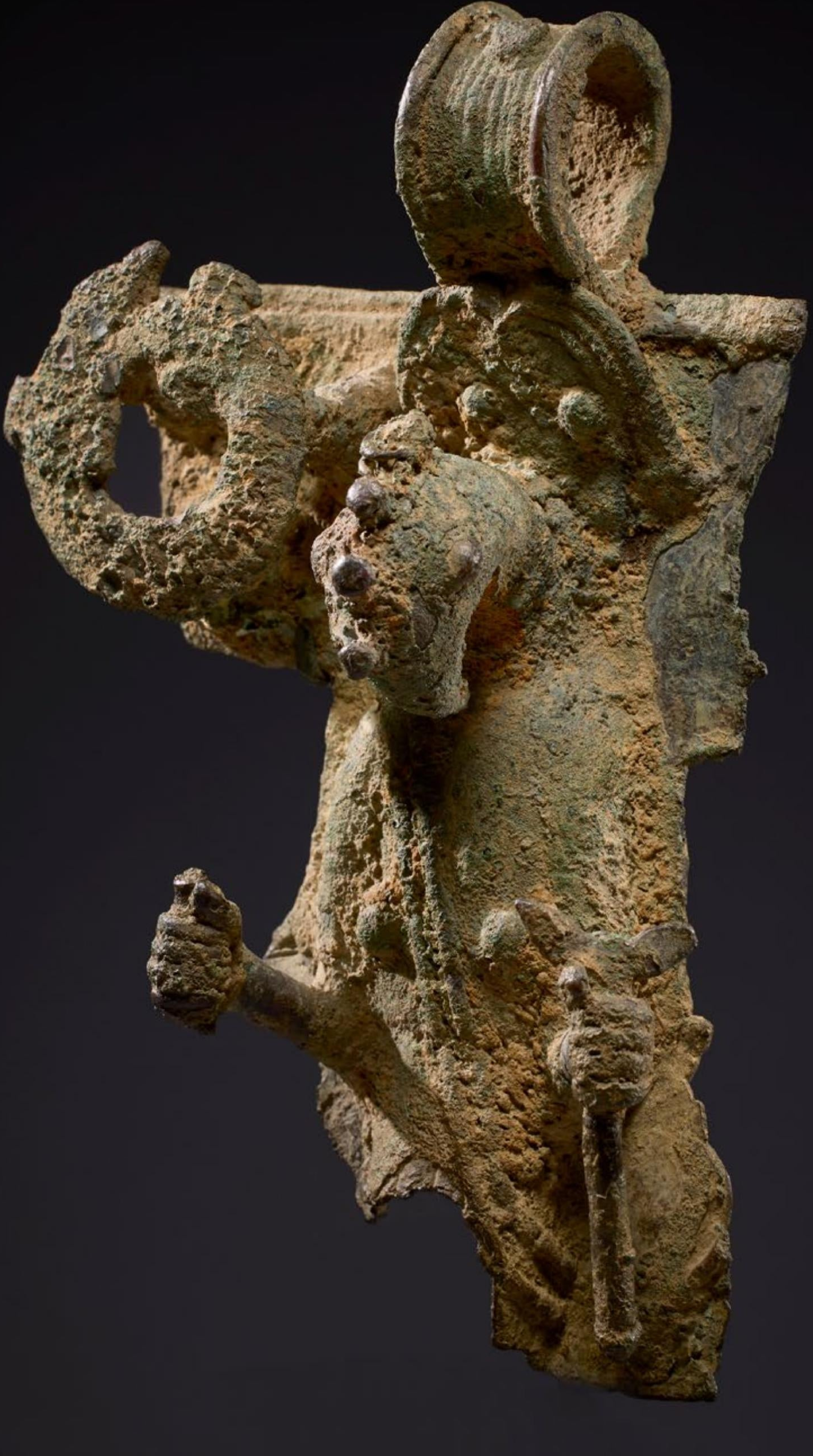
Length: 3¾ in, 9½ cm

PROVENANCE

Maurice L. Bonnefoy Collection (1920–1999), New York City







13

PENDANT FRAGMENT WITH BIRD-LIKE CREATURE AND MUDFISH

IFE, NIGERIA

Circa 18th Century
Copper alloy, glass beads
Height: 8 in, 20 cm

PROVENANCE

Merton Simpson (1928–2013), New York
Barry Hecht Collection, Maryland

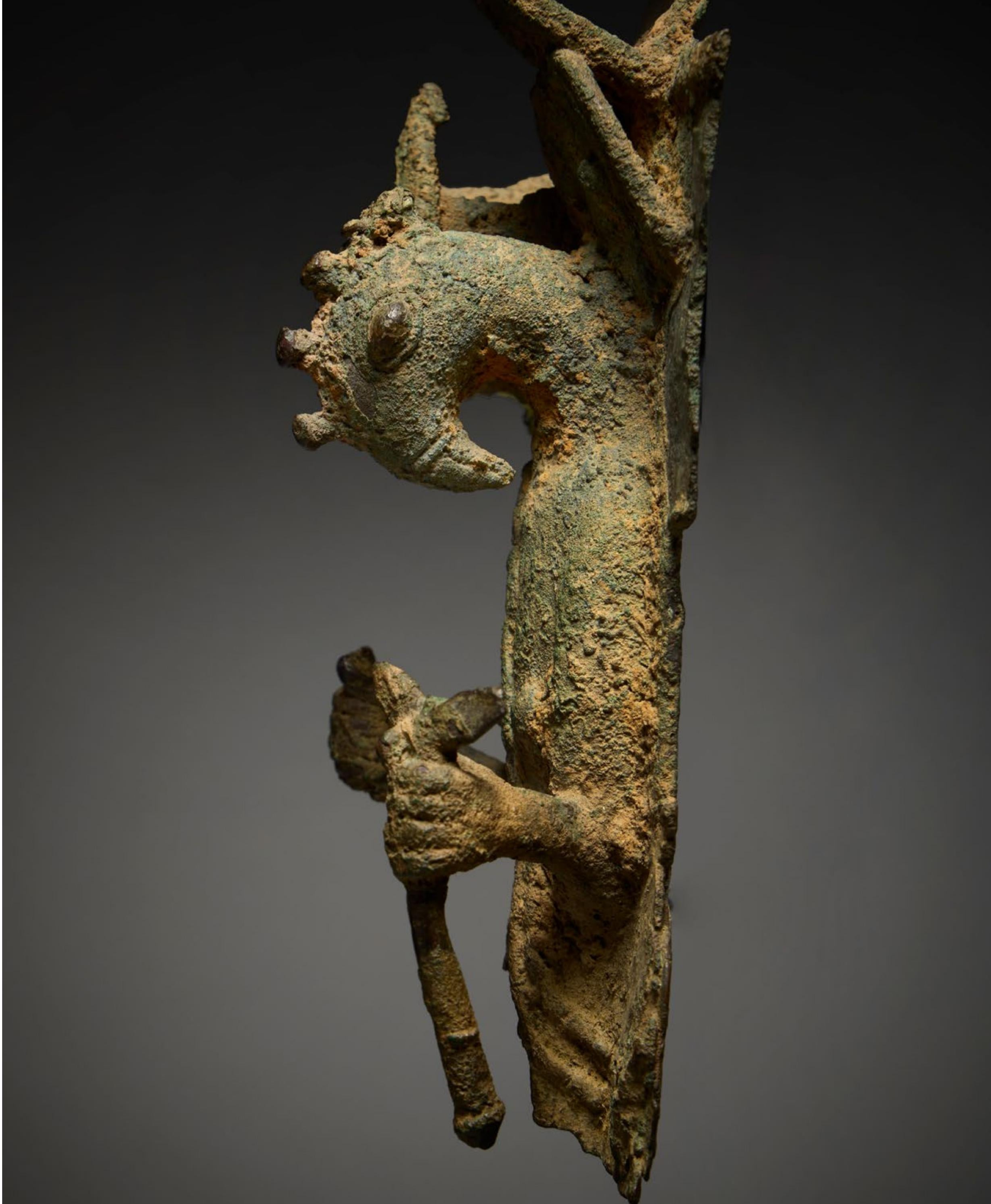
PUBLICATION HISTORY

Animals in African Art. From the Familiar to the Marvelous', by Roberts (Allen F.), New York: The Museum for African Art, 1995:100, #99

EXHIBITION HISTORY

New York, USA: 'Animals in African Art: From the Familiar to the Marvelous', The Museum for African Art, 31 March–31 December 1995; additional venues:

- Montgomery, Alabama, Montgomery Museum of Fine Arts, 2 February – April 1996
- Omaha, Nebraska, Joslyn Art Museum, 18 May–14 July 1996
- Charlotte, North Carolina, The Mint Museum, September–December 1996
- Dallas, Texas, Dallas Museum of Art, 2 February–27 April 1997



14

CRESCENT-SHAPED PENDANT WITH HEAD

ASANTE, GHANA

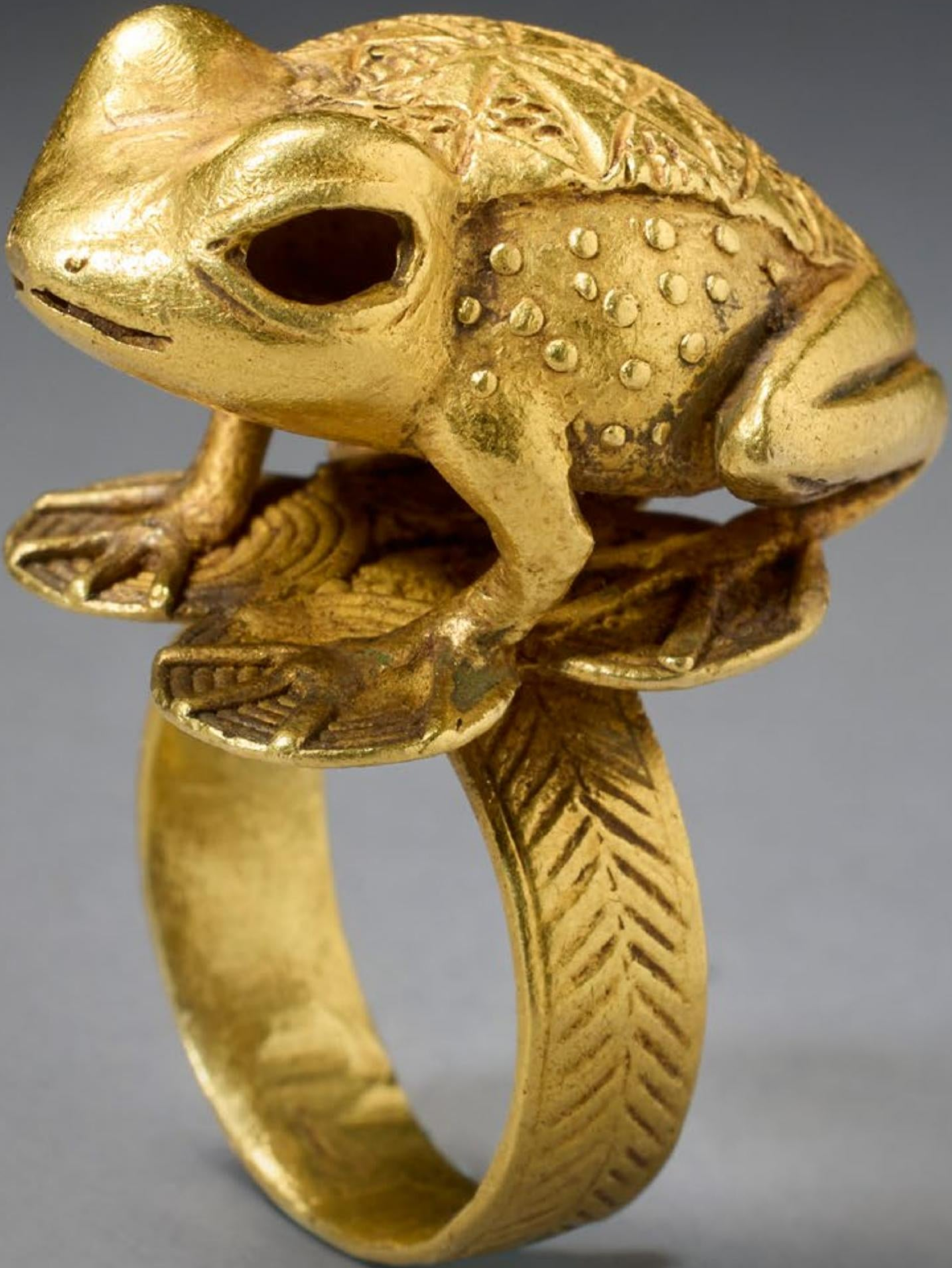
First half 20th century

Gold

Height: 1½in, 3¾ cm; Width: 2 in, 5 cm

PROVENANCE

Constance McCormick Fearing (1926–2019), Montecito, California



15

RING IN THE FORM OF A FROG

ASANTE, GHANA

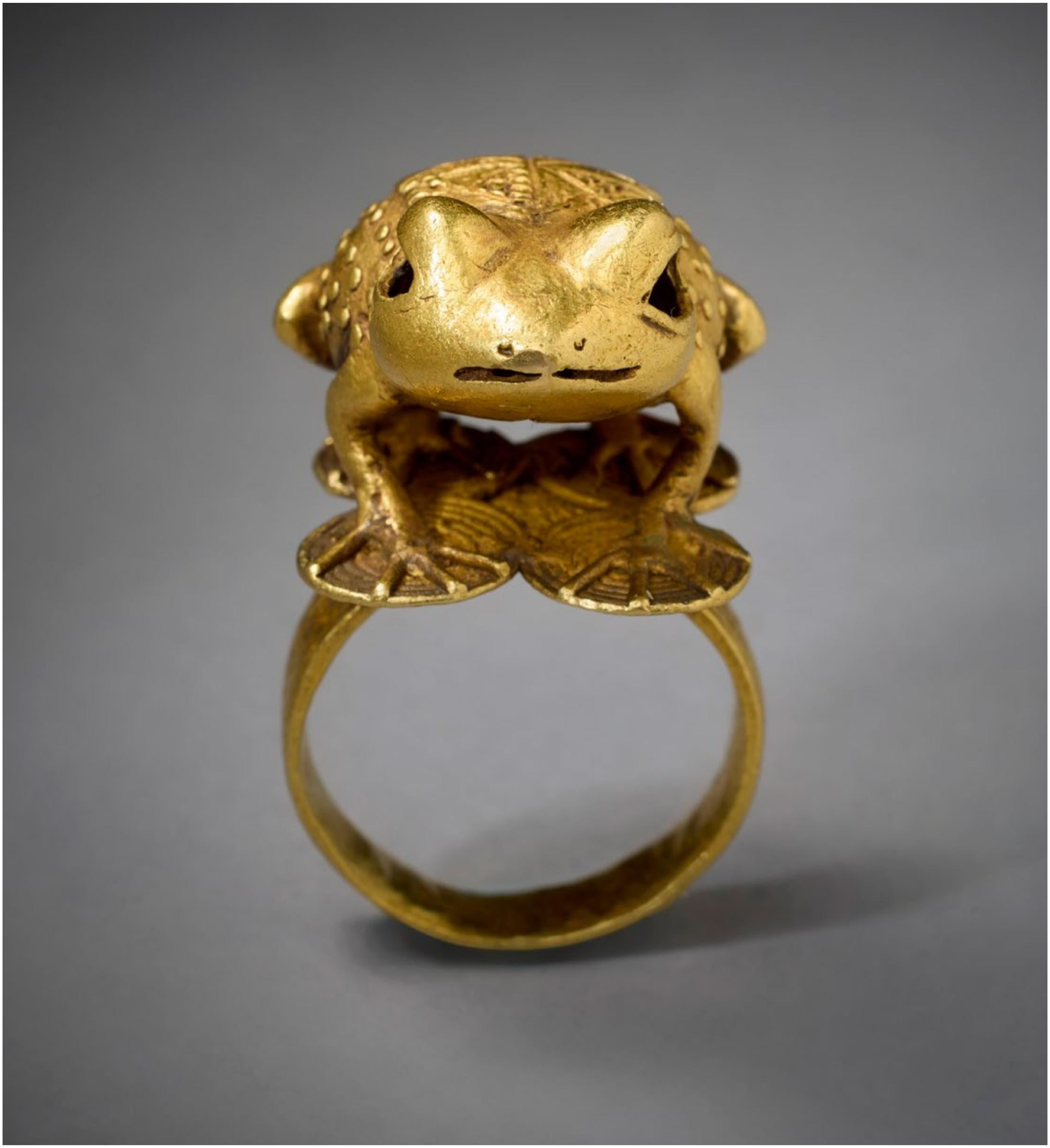
First half 20th century

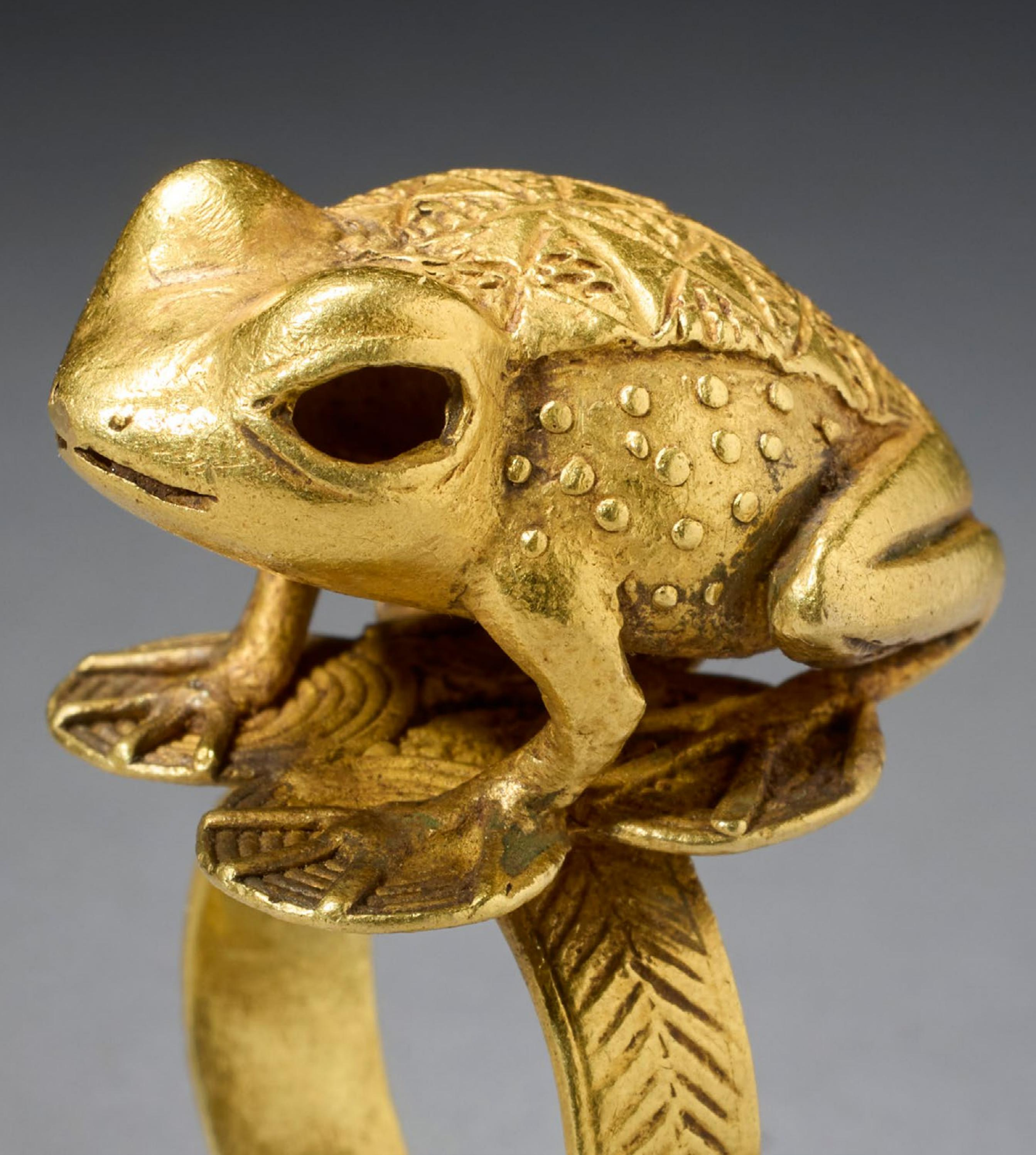
Gold

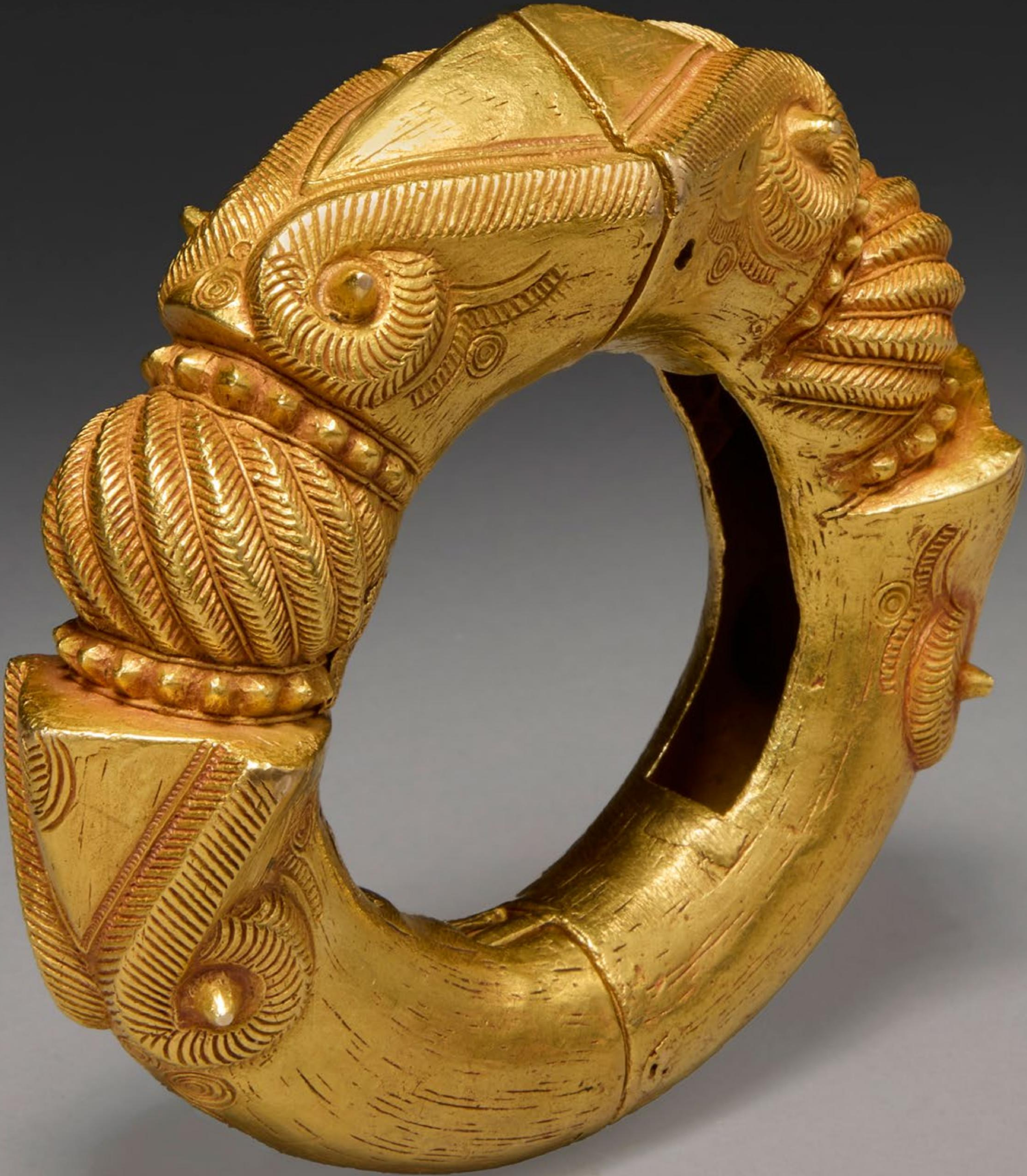
Height: 1½ in, 3½ cm

PROVENANCE

Constance McCormick Fearing (1926–2019), Montecito, California







16

ROYAL BRACELET WITH SWIRLING MOTIFS

ASANTE, GHANA

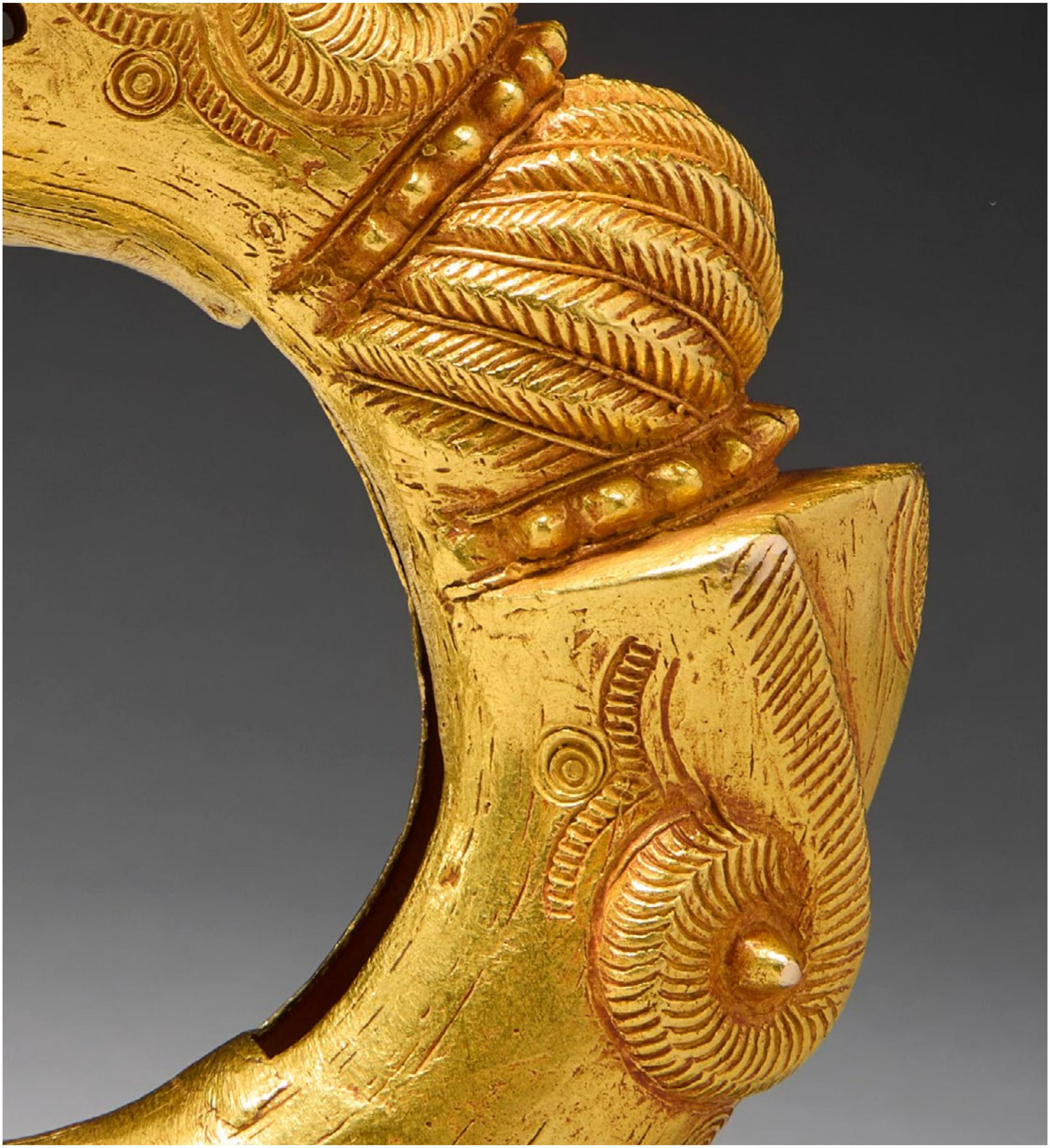
First half 20th century

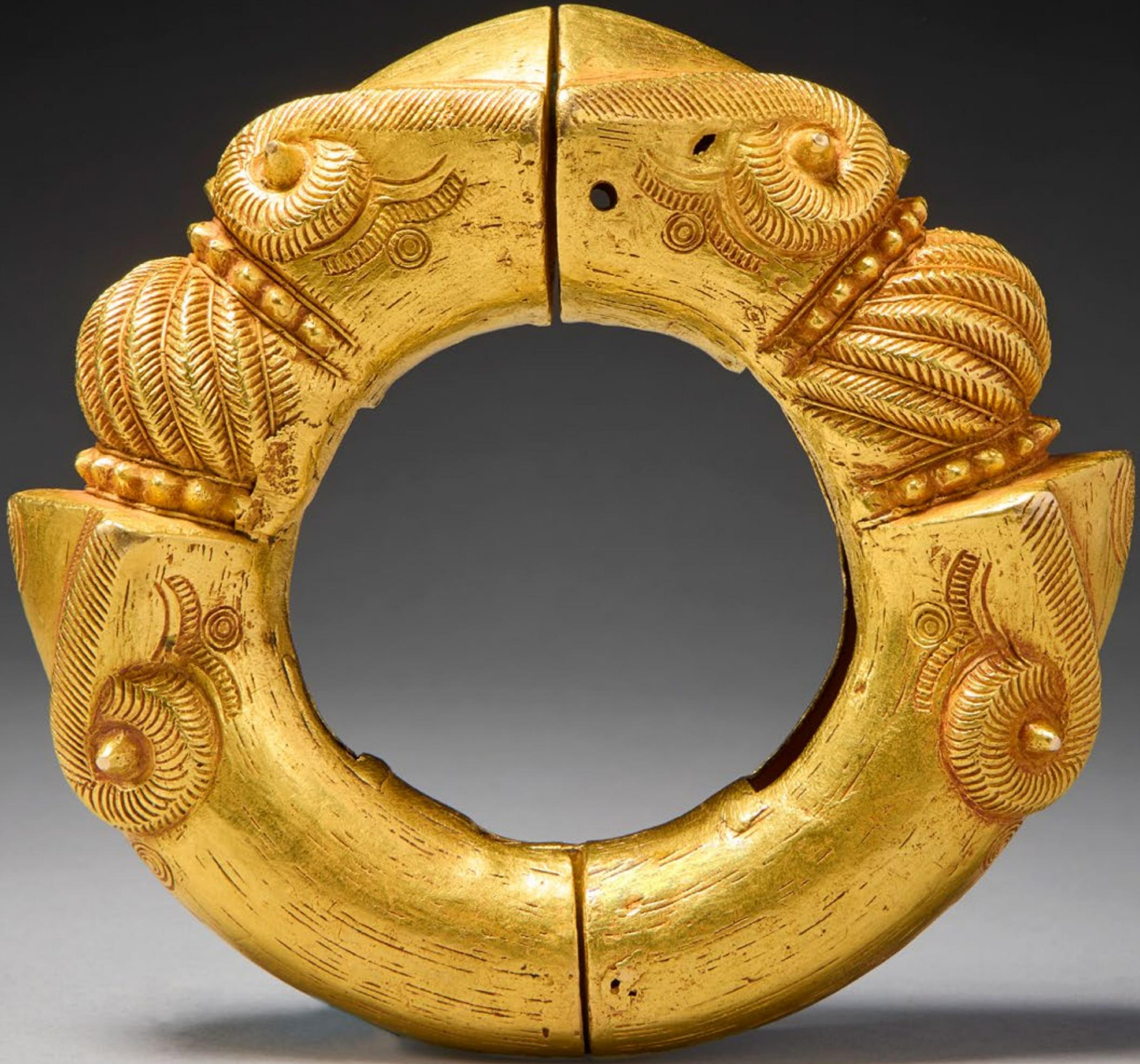
Gold

Diameter: 4½ in, 11 cm

PROVENANCE

Constance McCormick Fearing (1926–2019), Montecito, California





17

CRESCENT-SHAPED PENDANT WITH LINEAR PATTERNS

ASANTE, GHANA

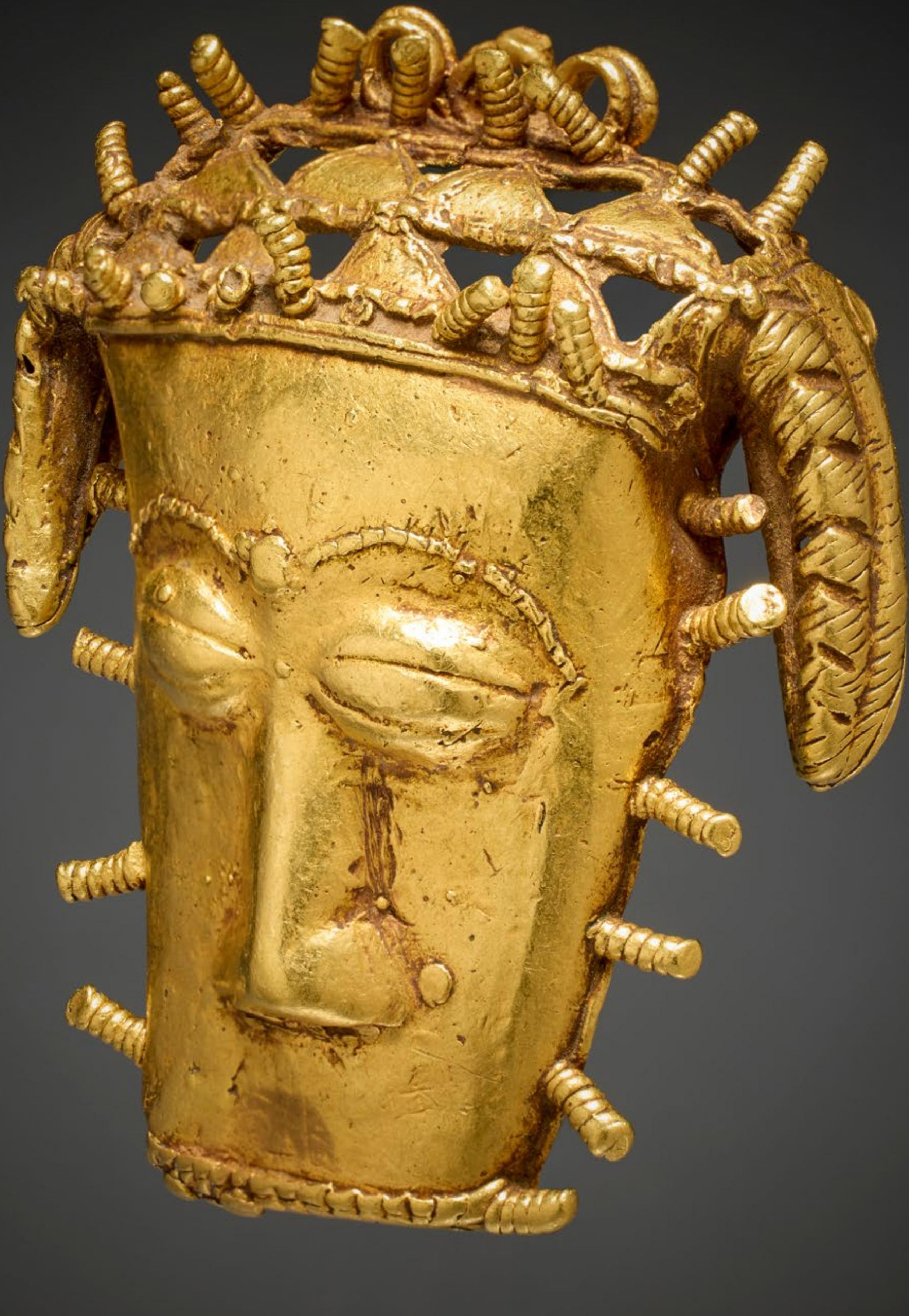
First half 20th century

Gold

Height: 2½ in, 6 cm; Width 3 in, 8 cm

PROVENANCE

Constance McCormick Fearing (1926–2019), Montecito, California



18

MALE HEAD PENDANT

ASANTE, GHANA

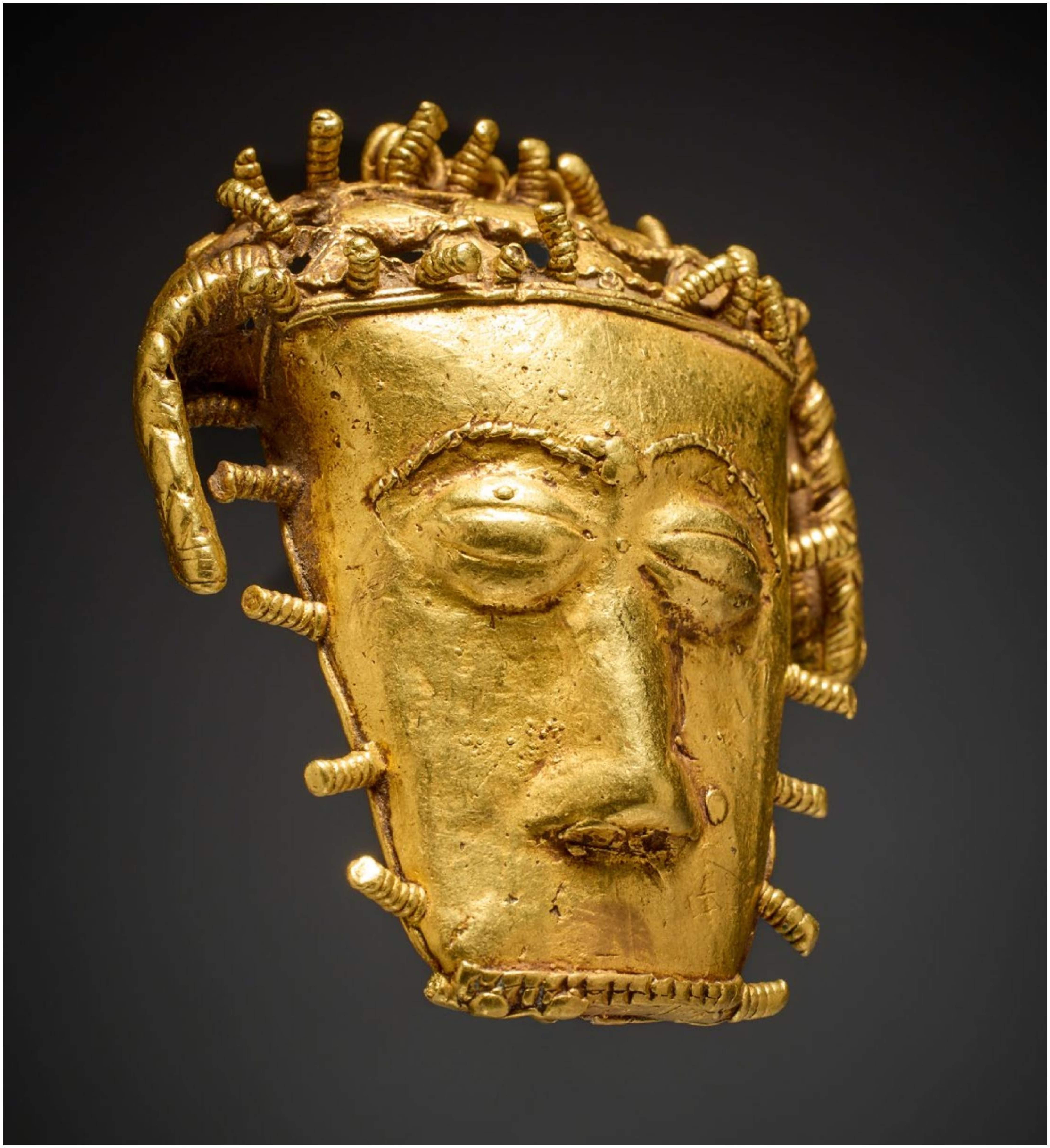
First half 20th century

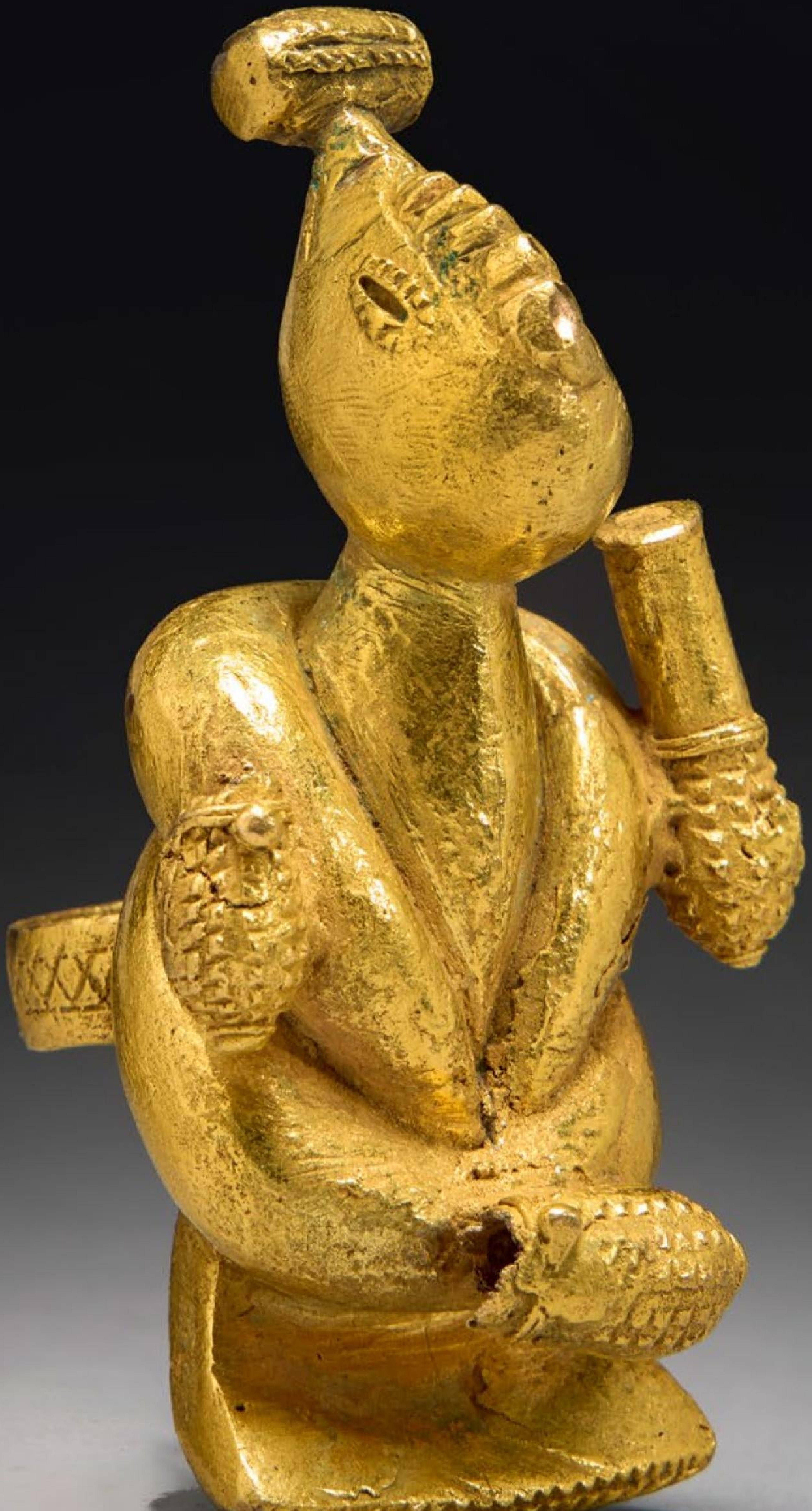
Gold

Height: 2½ in, 6 cm

PROVENANCE

Constance McCormick Fearing (1926–2019), Montecito, California





19

RING IN THE FORM OF A BIRD WITH CANNONS AND GUNPOWDER FLASK

ASANTE, GHANA

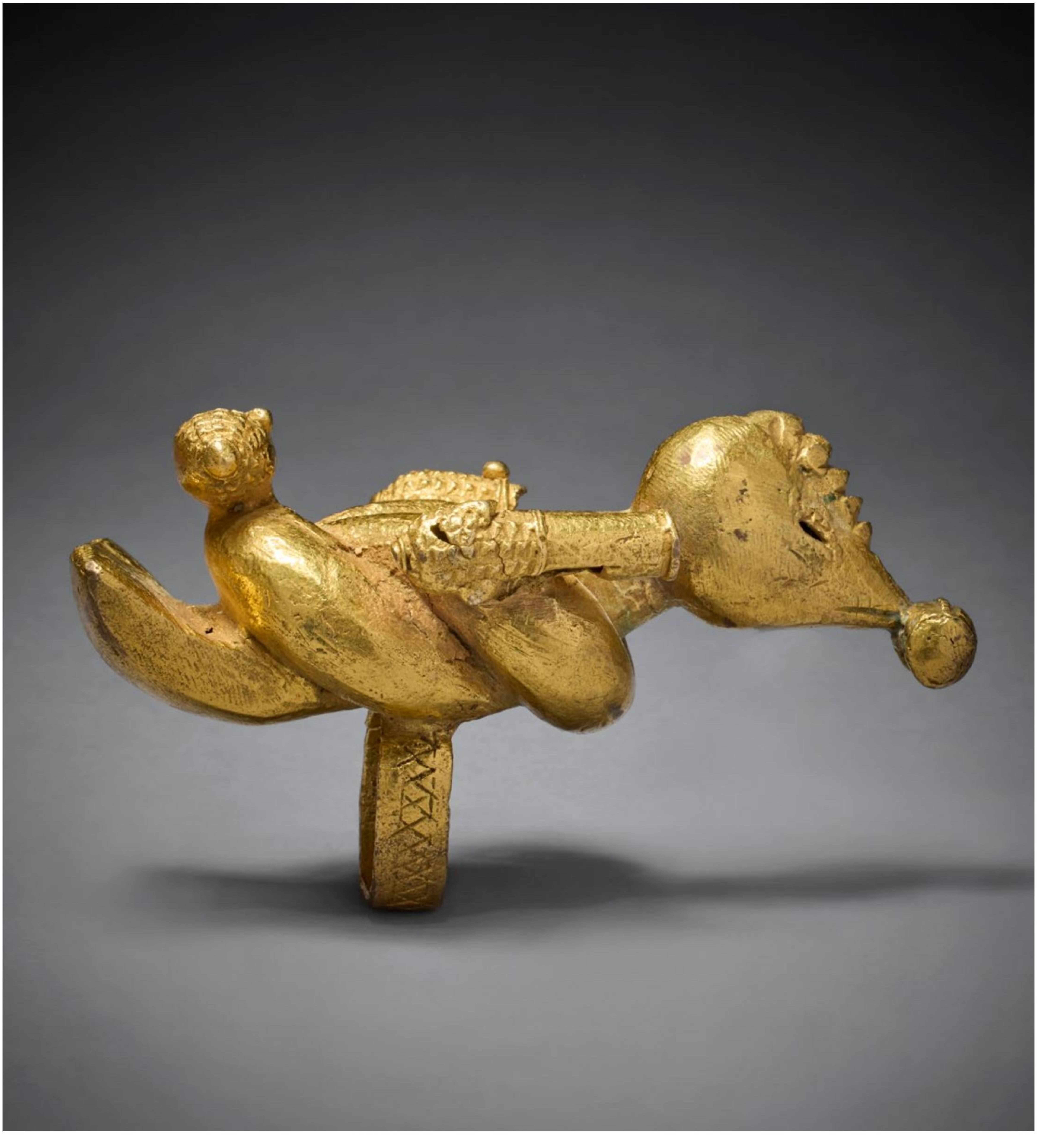
First half 20th century

Gold

Height: 1½ in, 4½ cm; Length: 3 in, 8 cm

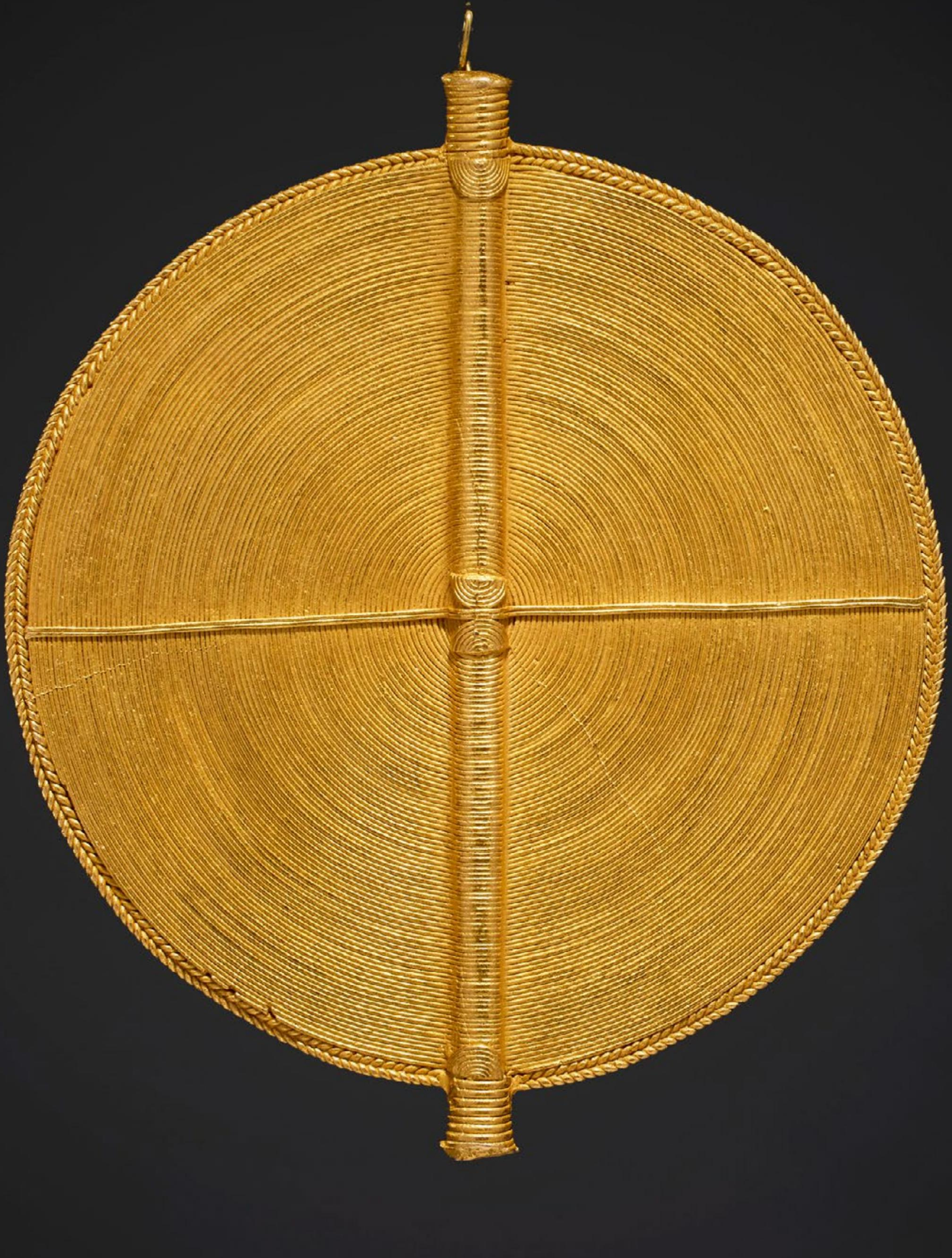
PROVENANCE

Constance McCormick Fearing (1926–2019), Montecito, California



RING IN THE FORM OF A BIRD WITH CANNONS AND GUNPOWDER FLASK

XVI



20

ROUND PENDANT

ATTIE OR BAULE, IVORY COAST

Early 20th century

Gold

Diameter: 3 in, 8 cm

PROVENANCE

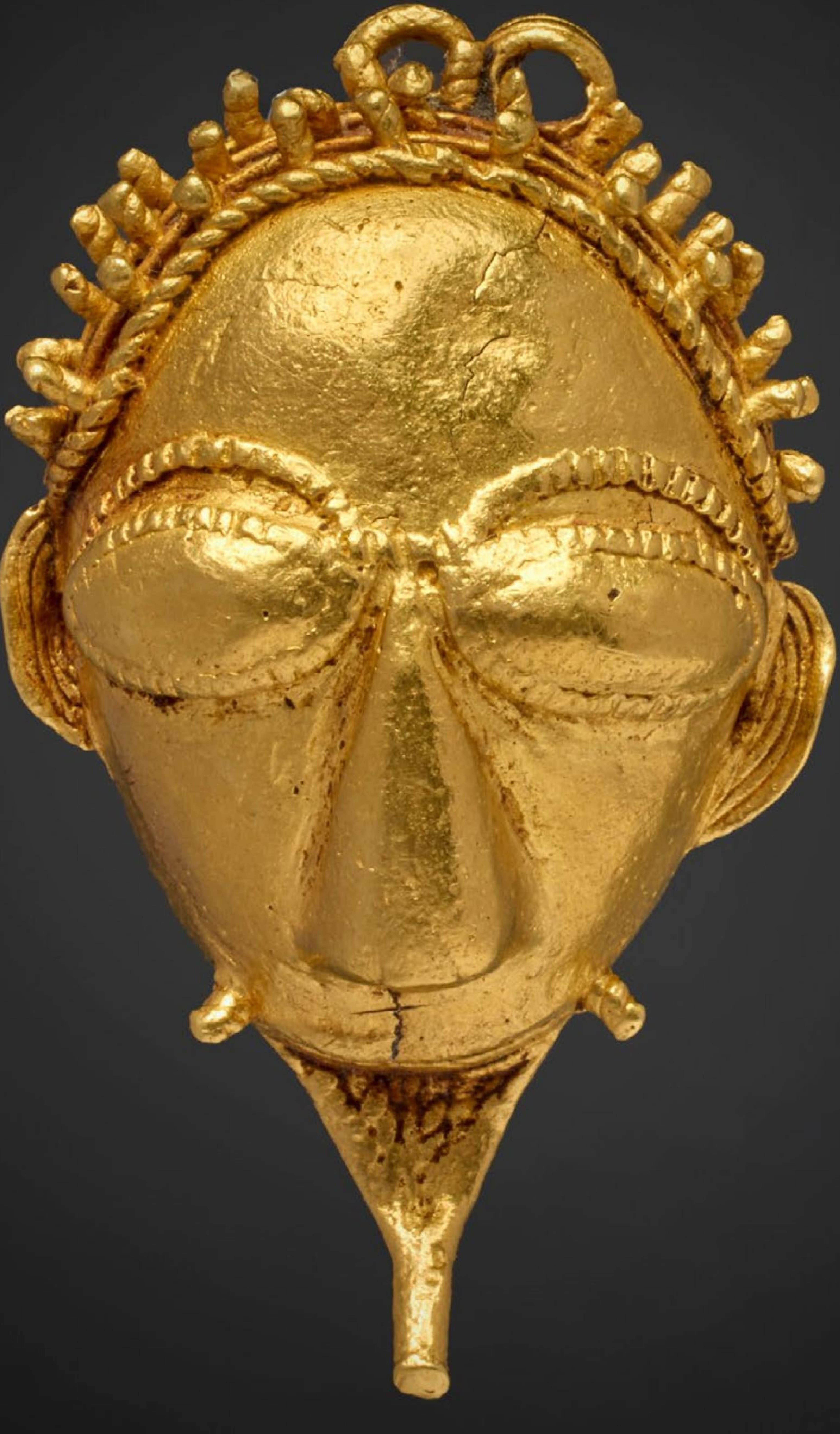
Acquired in Abidjan, Ivory Coast, 1963

Lucien Van de Velde, Antwerp, Belgium, acquired in 1963

Private collection

PUBLICATION HISTORY

Van de Velde (Lucien), 'Ivory Coast', Antwerp: Van de Velde, 2011



21

PENDANT WITH MALE HEAD

AKAN, IVORY COAST

Early 20th century

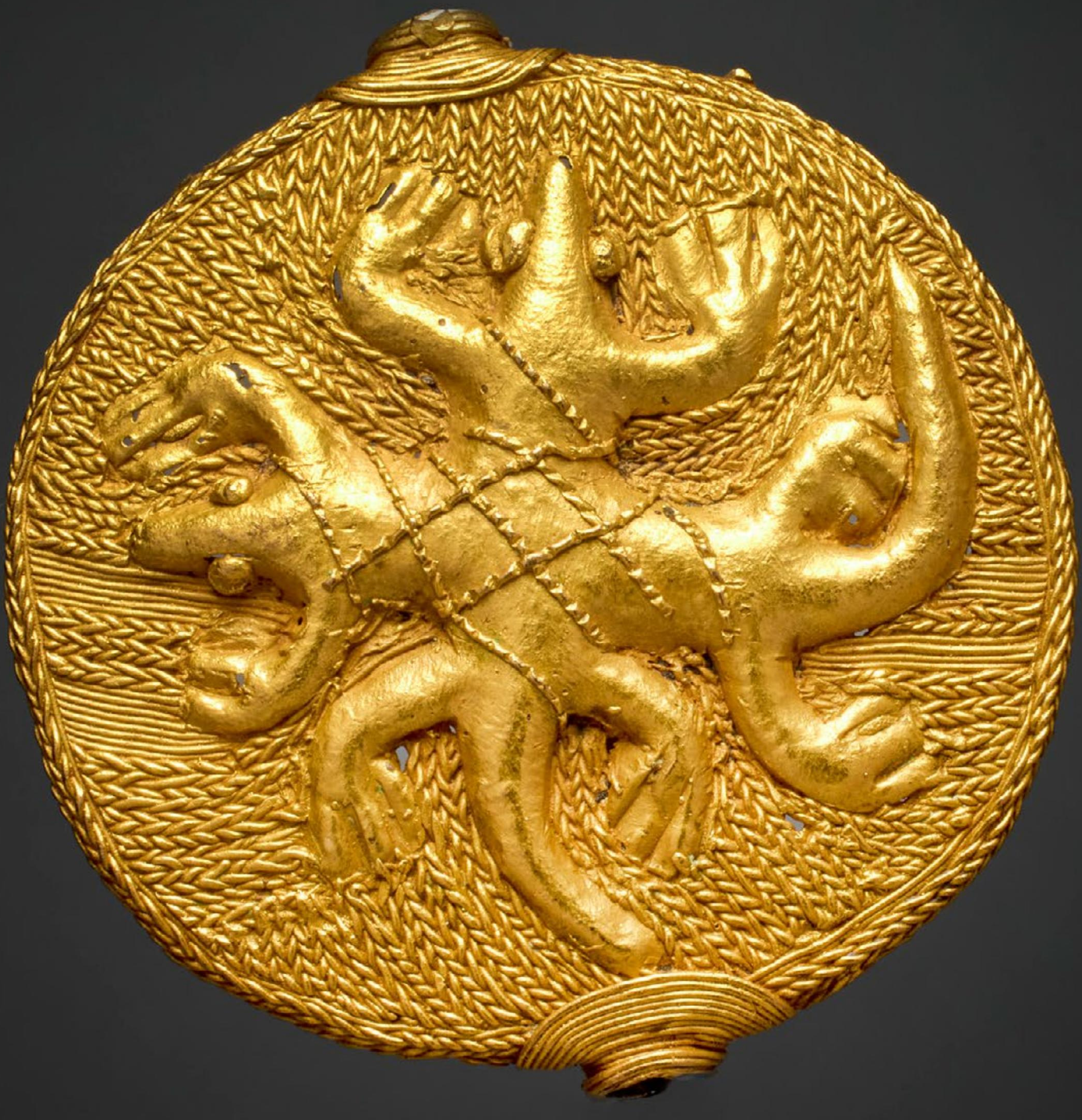
Gold

Height: 2 in, 5 cm

PROVENANCE

Samir Borro, Belgium

Private Collection, since 2005



22

PENDANT WITH CROCODILES

AKAN, IVORY COAST

Late 19th /early 20th century

Gold

Diameter: 3 in, 8 cm

PROVENANCE

Collected by Louis Roux, planter in Danané (Ivory Coast), between 1900 and 1930

Georges Roux (cousin of the above) collection, Paris, France

Galerie Künzi, Solothurn, Switzerland

Private collection, Olten, Switzerland

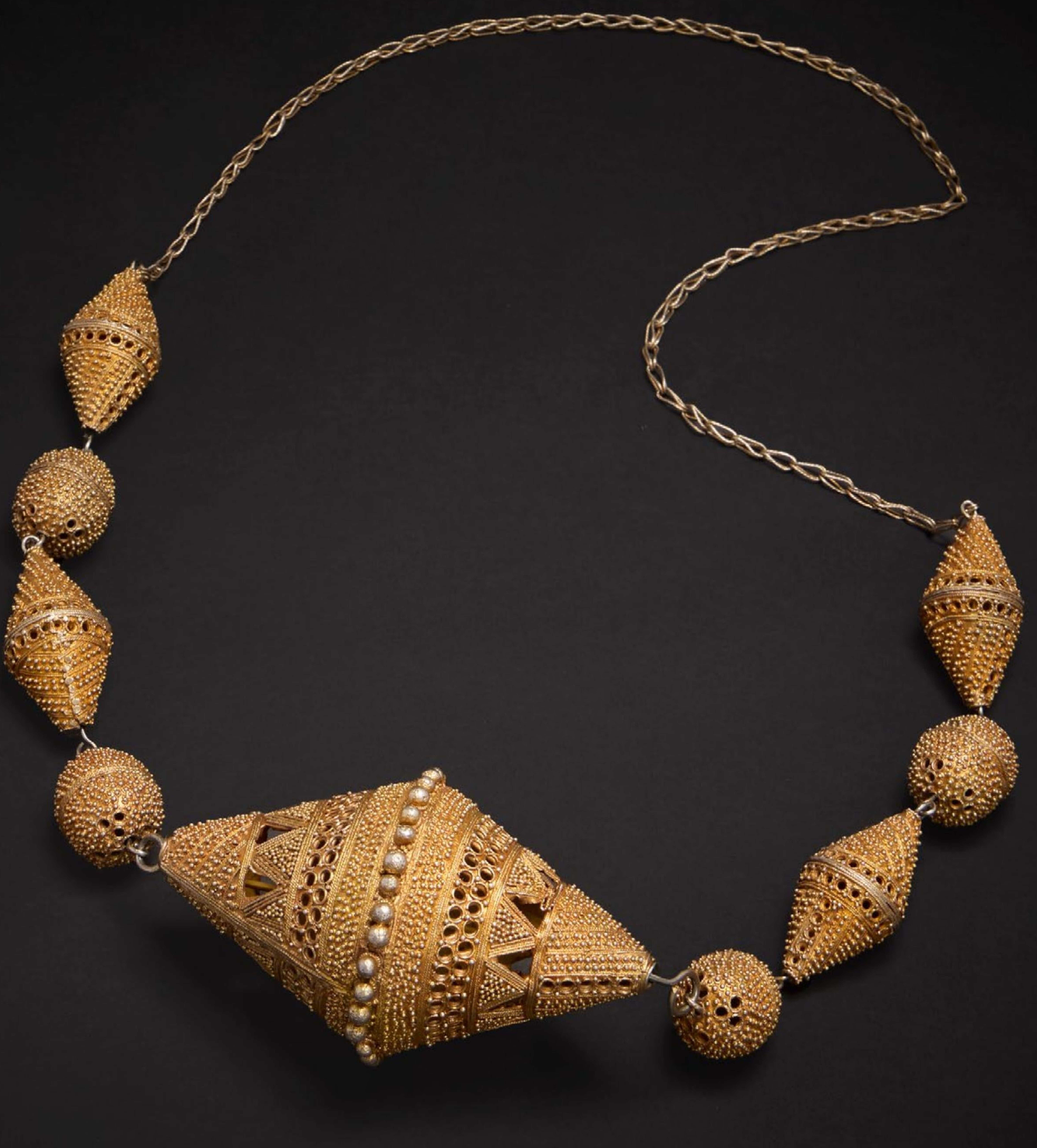
Anton Stalder Collection, Solothurn, Switzerland, 2015

Private collection

PUBLICATION HISTORY

Bamert (Arnold), 'Africana. L'art tribal de la forêt vierge et de la savane', Olten/Paris: Walter/Herscher, 1980:111, pl.71

Expo cat.: Schaedler Karl.Ferdinand, 'Afrika. Maske und Skulptur', Olten: Historisches Museum, 1989: #50e (not illustrated)



23

NECKLACE

FULANI, NIGER

Late 19th/early 20th century

Gold

Length: 30 in, 76 cm

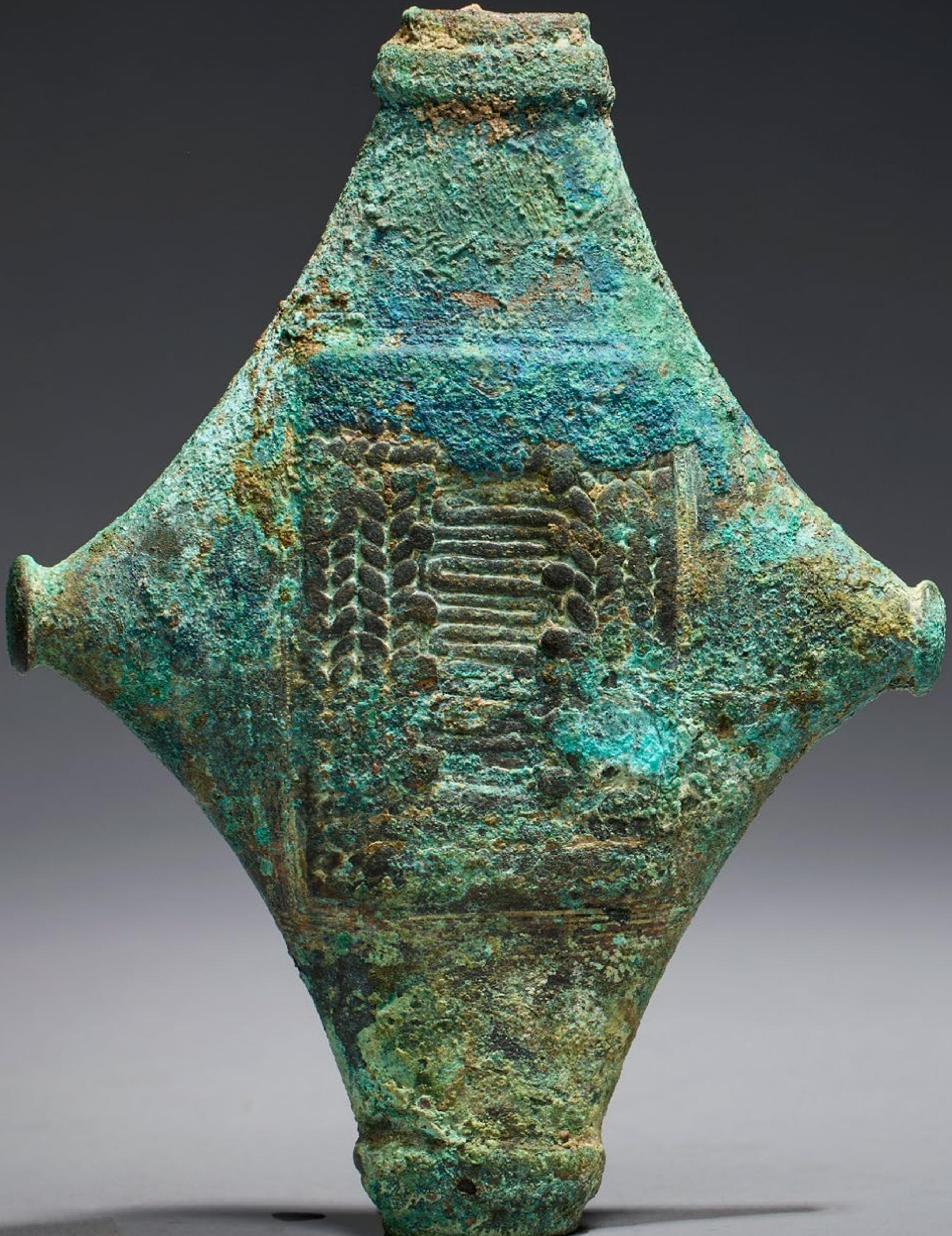
PROVENANCE

Samir Borro, Brussels, Belgium 1960's

Private collection, Belgium

PUBLICATION HISTORY

Expo cat.: 'West African Gold Ornaments', Barcelona: Galeria David Serra – Fine Tribal Art, 2022:39



24

PENDANT WITH SNAKE MOTIF

INLAND NIGER DELTA (DJENNE), MALI

Circa mid-15th century

Bronze

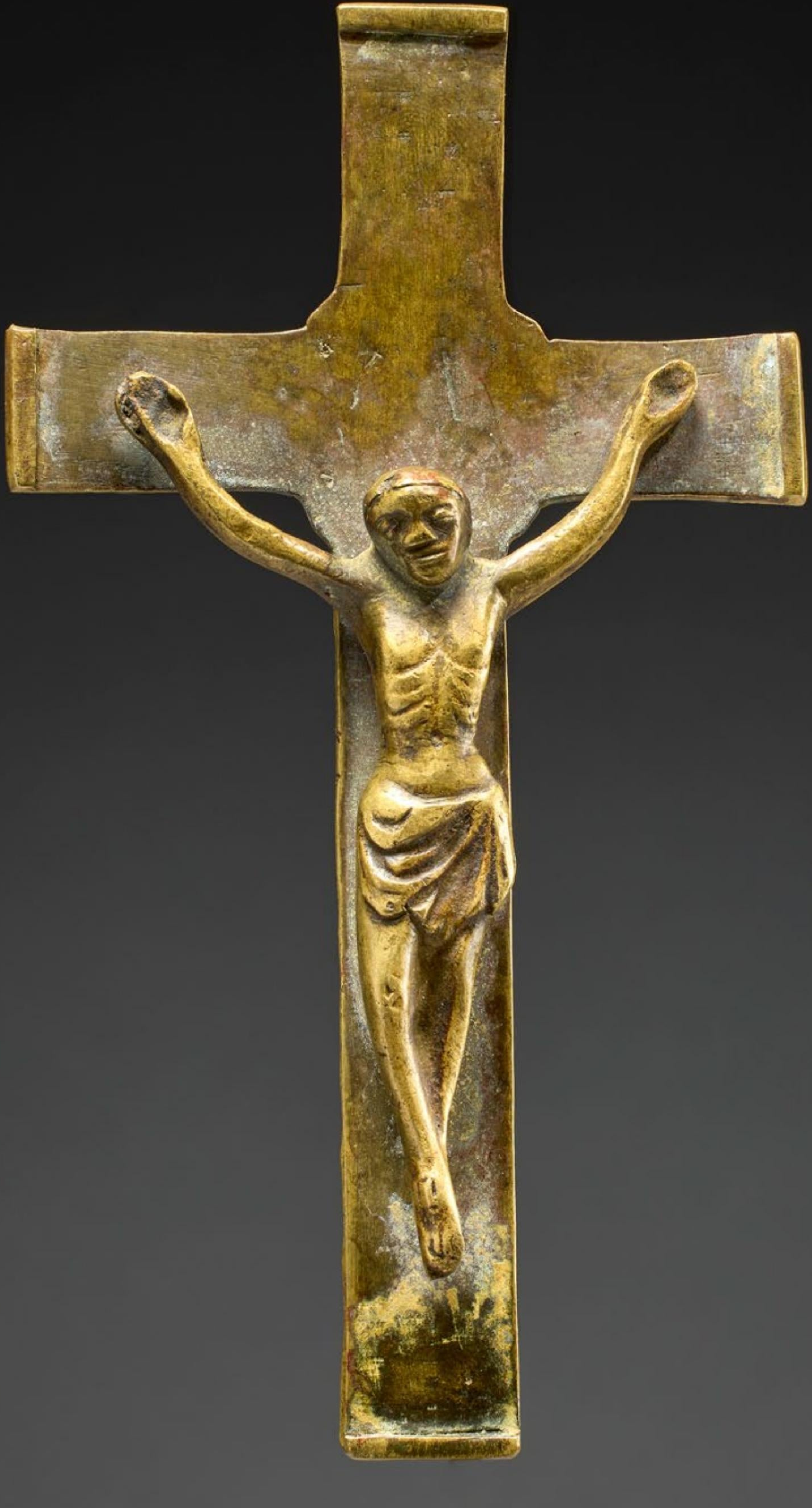
Height: 3½ in, 9 cm

PROVENANCE

Marc & Denyse Ginzberg Collection

PUBLICATION HISTORY

'African Forms', by Marc (1930–2012) Ginzberg, 2000. Illustrated p 253



25

CRUCIFIX

KONGO, DRC

Late 19th / early 20th century

Copper alloy

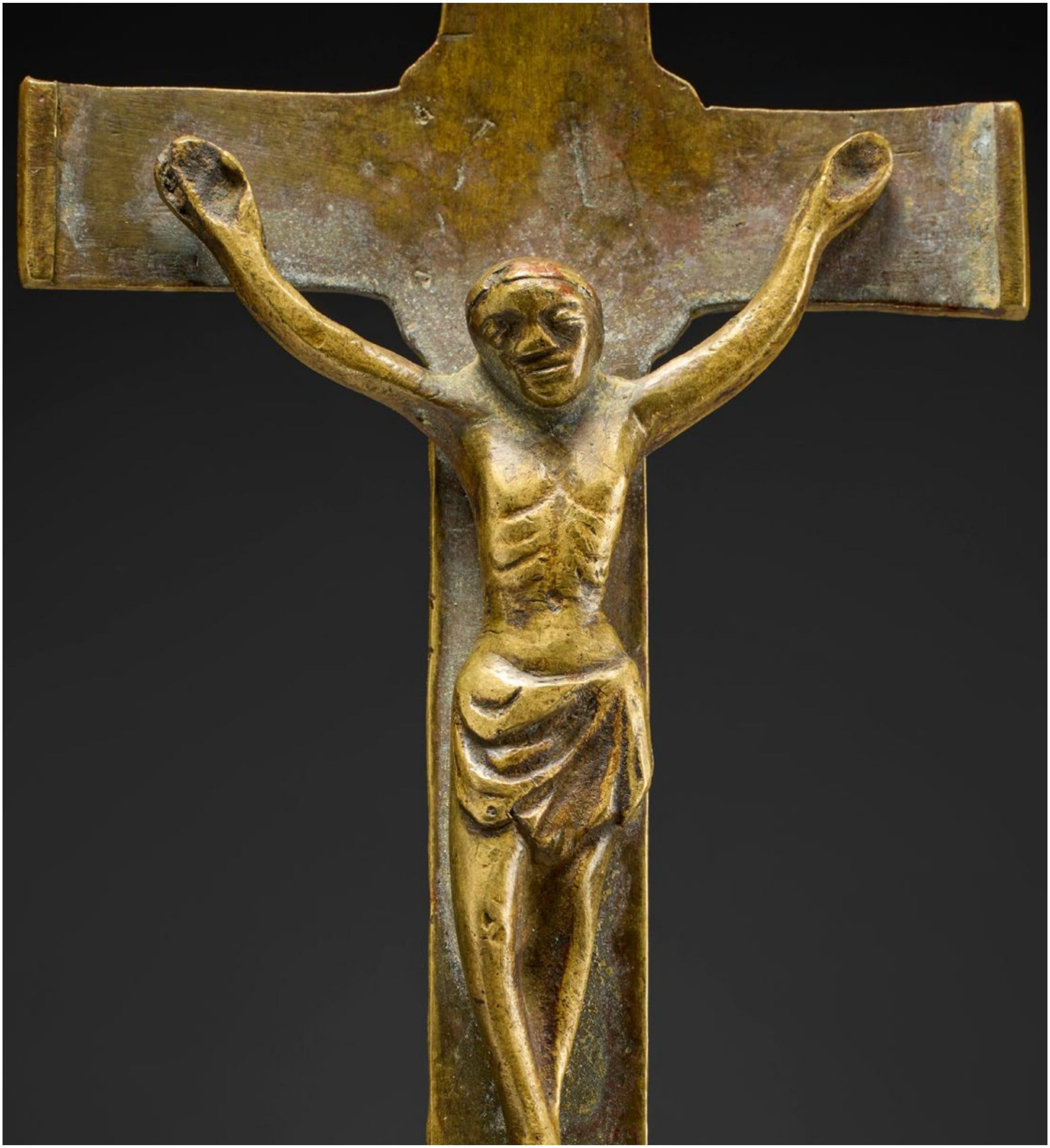
Height: 5½ in, 13 cm

PROVENANCE

Collected between 1920–1935 by François Restiau

Lucien Van de Velde, Antwerp, Belgium 2005

Private collection, Belgium



26

CROWN

TEMNE, SIERRA LEONE

Late 19th century

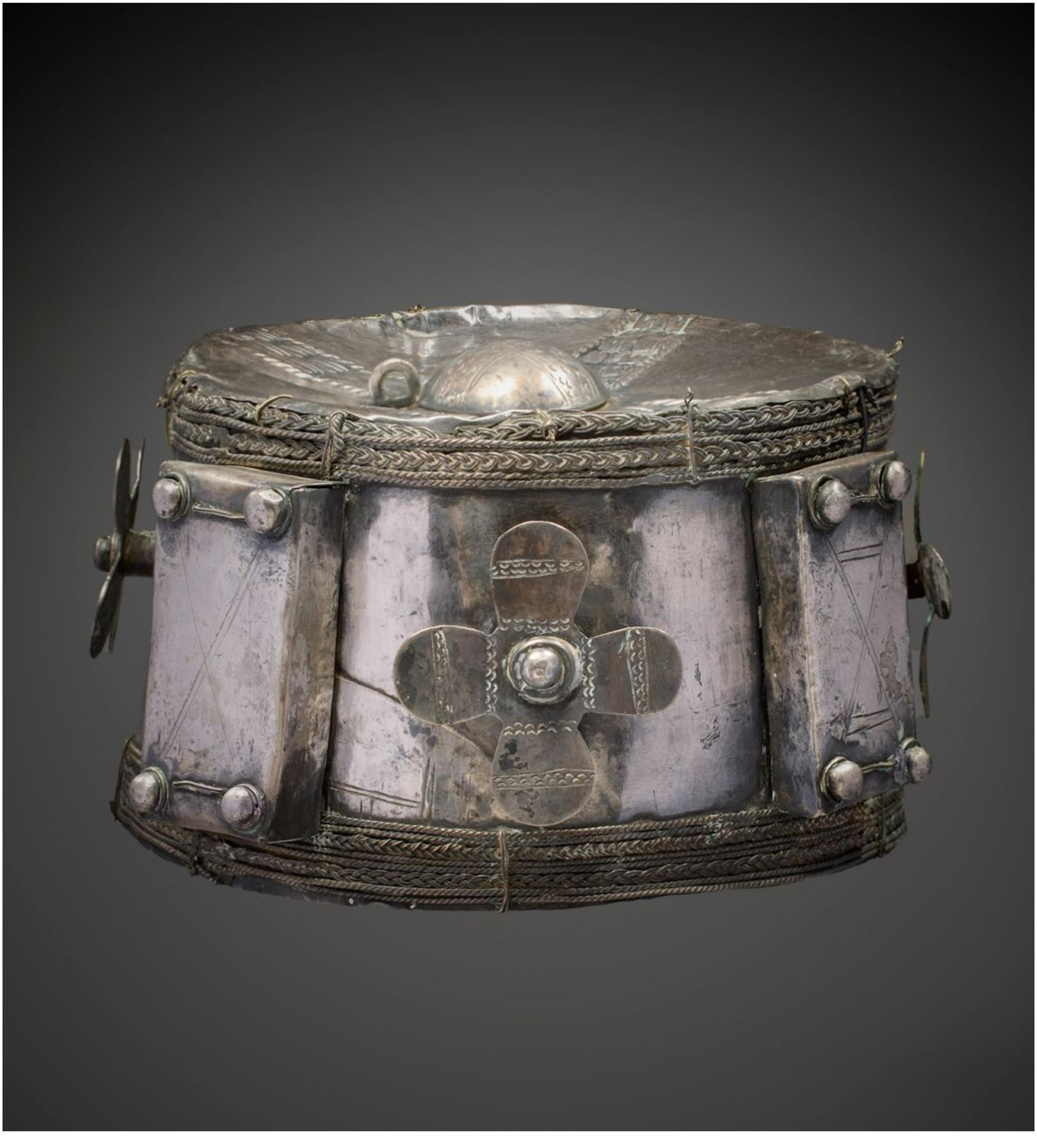
Silver alloy

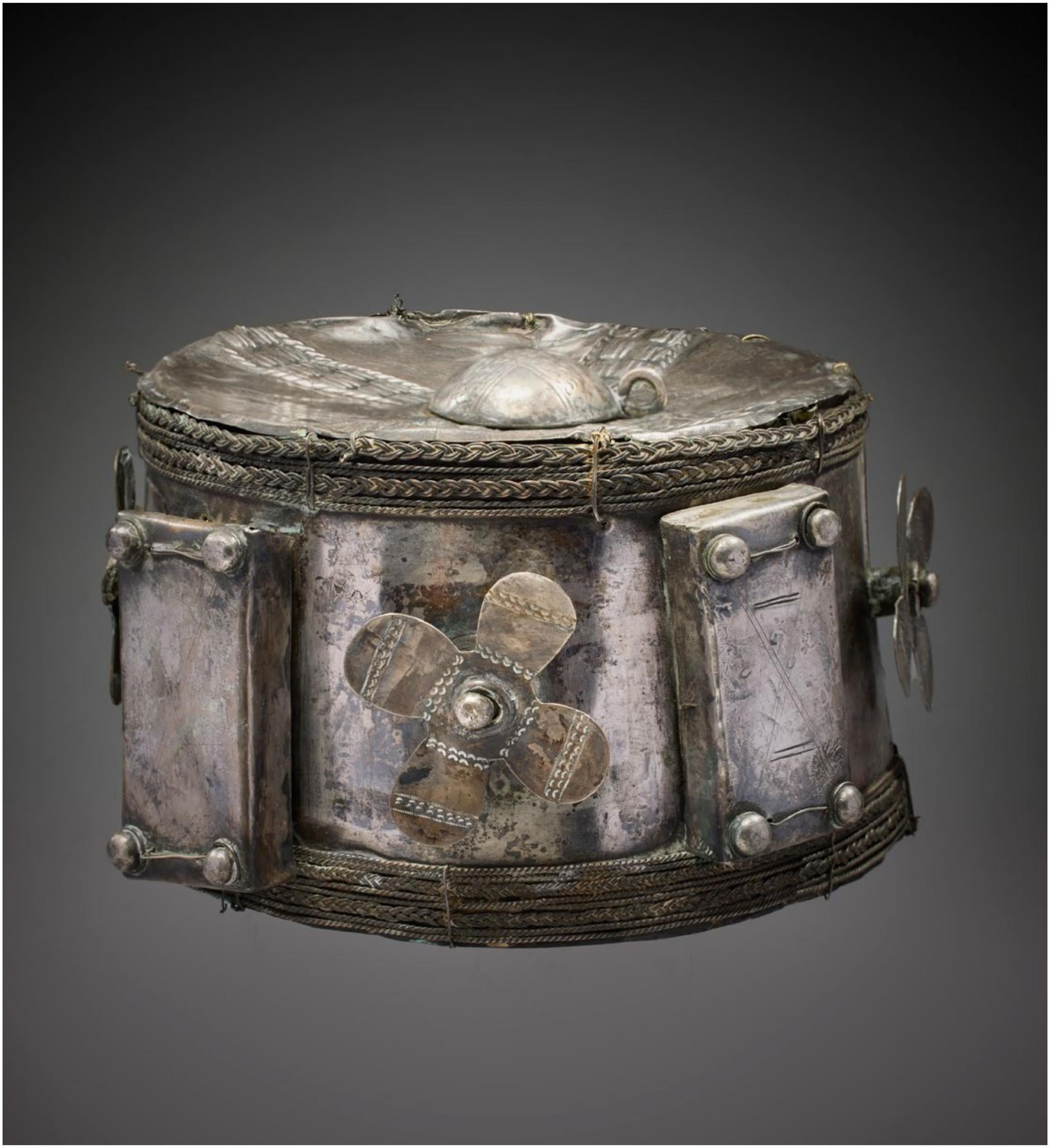
Height: 4 in, 10 cm; Diameter: 8 in, 20 cm

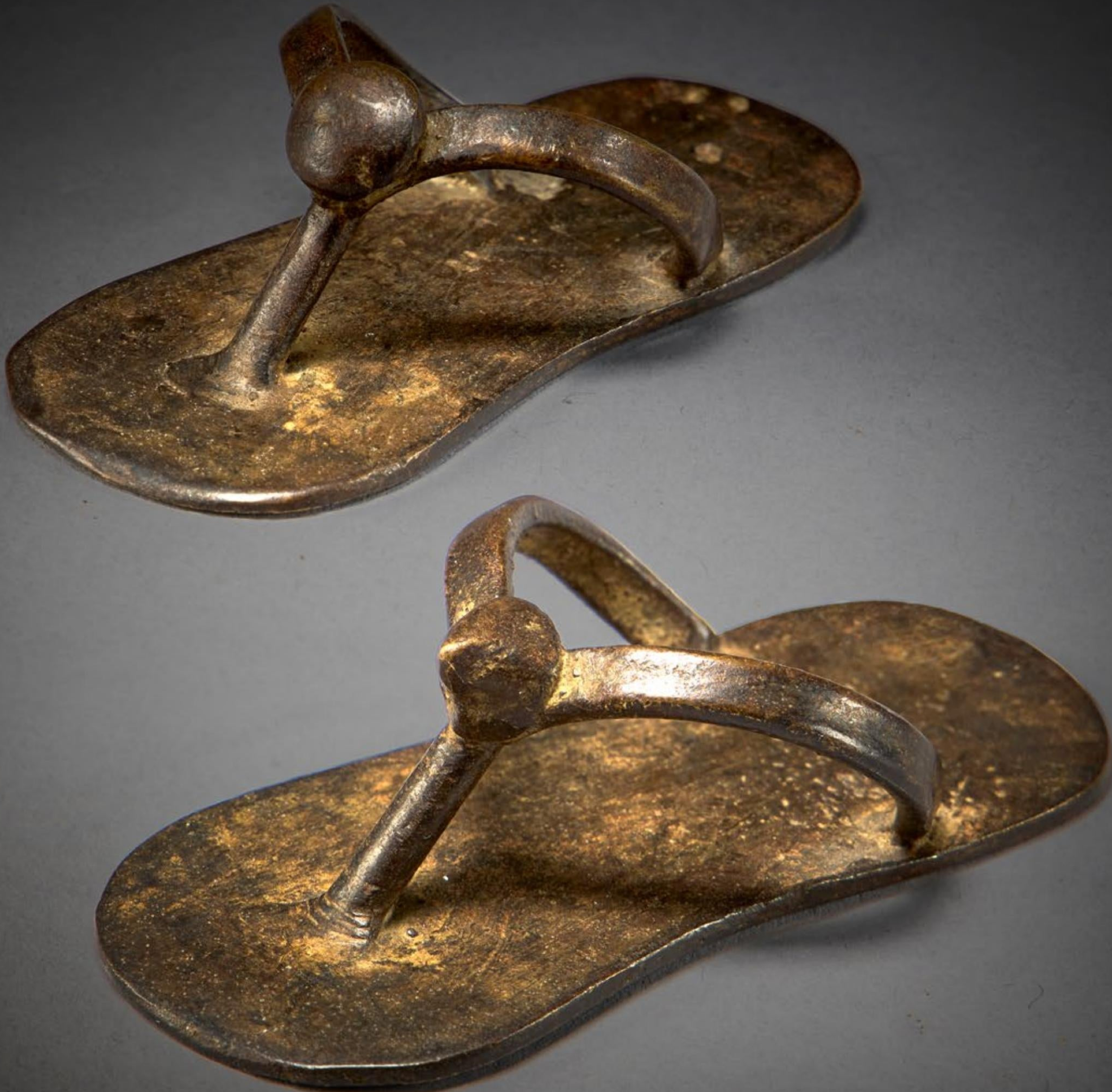
PROVENANCE

Leonard Kahan, New Jersey

Gary Schulze, New York







27

GOLDWEIGHT IN THE FORM OF A PAIR OF SANDALS

AKAN, GHANA

19th –20th century
Copper alloy
Length: 2½ in, 6 cm

PROVENANCE

Michael Backman, London
Private Collection, New York

28

RING IN THE FORM OF AN ANTELOPE

BWA, BURKINA FASO

Late 19th / early 20th century

Copper alloy

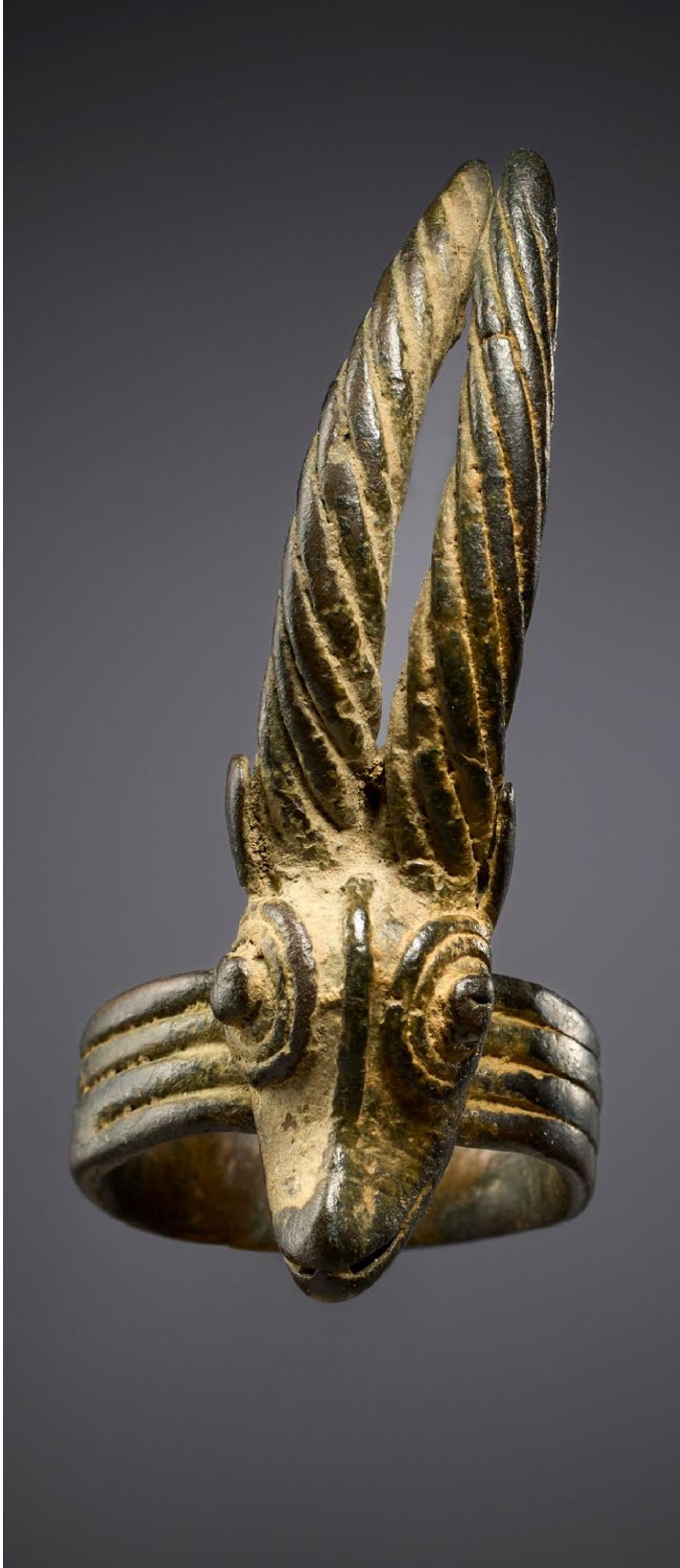
Height: 2¼ in, 6¾ cm

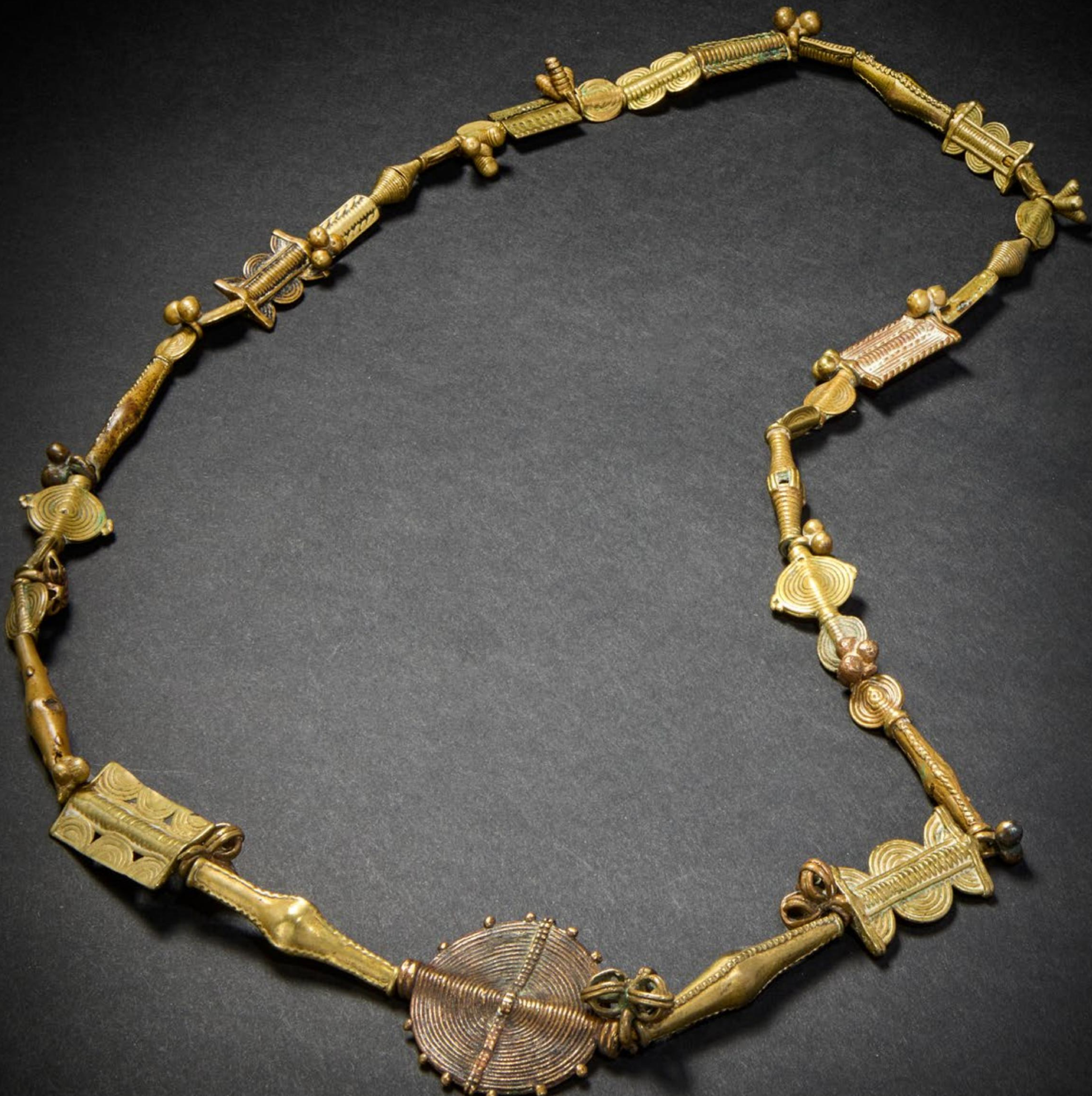
PROVENANCE

Thomas G.B. Wheelock Collection (1941–2016), New York, USA

PUBLICATION HISTORY

Roy (Christopher D). & Thomas G.B. Wheelock. 'Land of the Flying Masks: Art and Culture in Burkina Faso–the Thomas G.B. Wheelock collection', Munich: Prestel–Verlag, 2007: fig.371





29

NECKLACE

BAULE, CÔTE D'IVOIRE

First half 20th century

Bronze

Circumference: 28 in, 75 cm

PROVENANCE

Mamadi Sono, Abidjan, late 1970's

Private Collection, New York

30

BRACELET

ZULU, SOUTH AFRICA

Late 19th/early 20th century

Copper alloy

Diameter: 3½ in, 9 cm

PROVENANCE

Old English collection

31

PENDANT IN THE FORM OF A SNAKE

GAN, BURKINA FASO

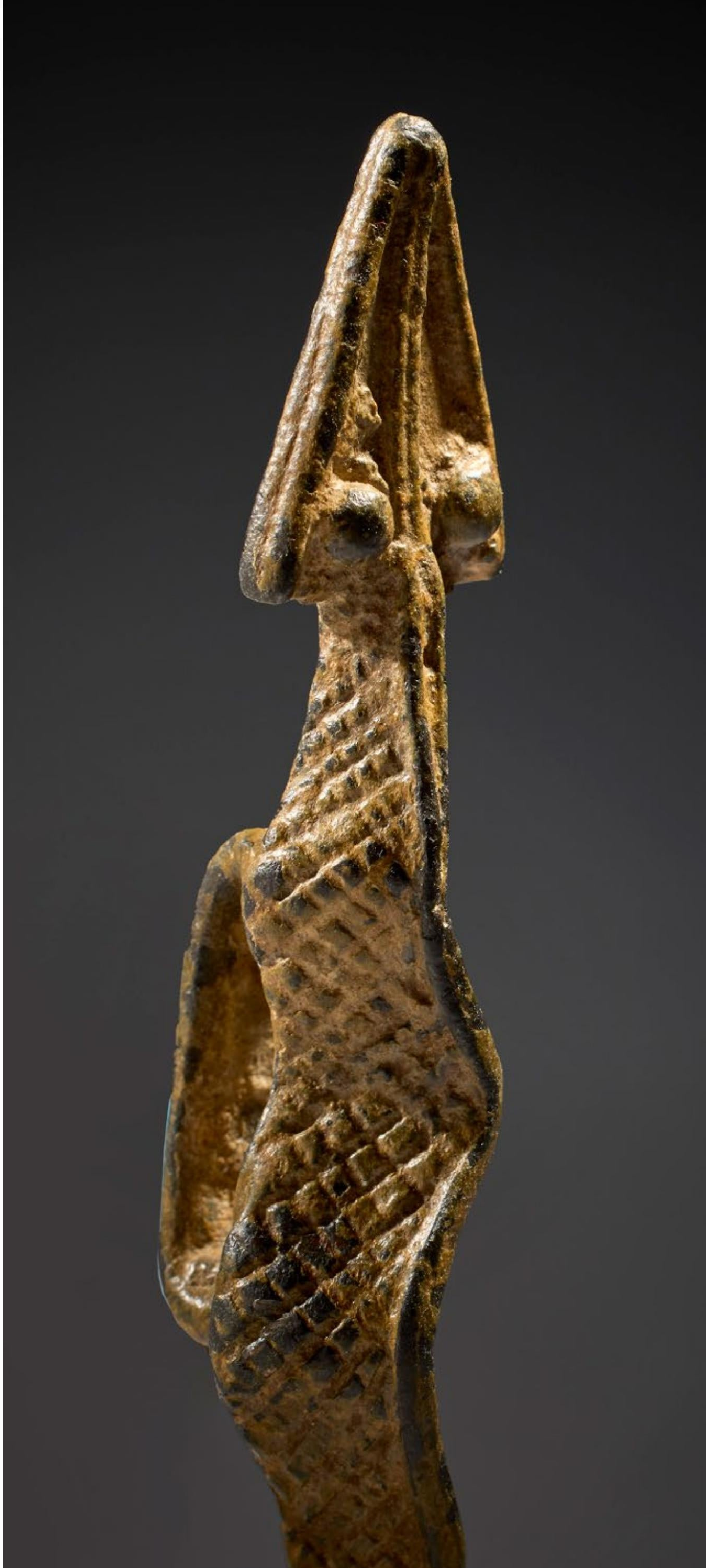
Circa 18th – 19th century

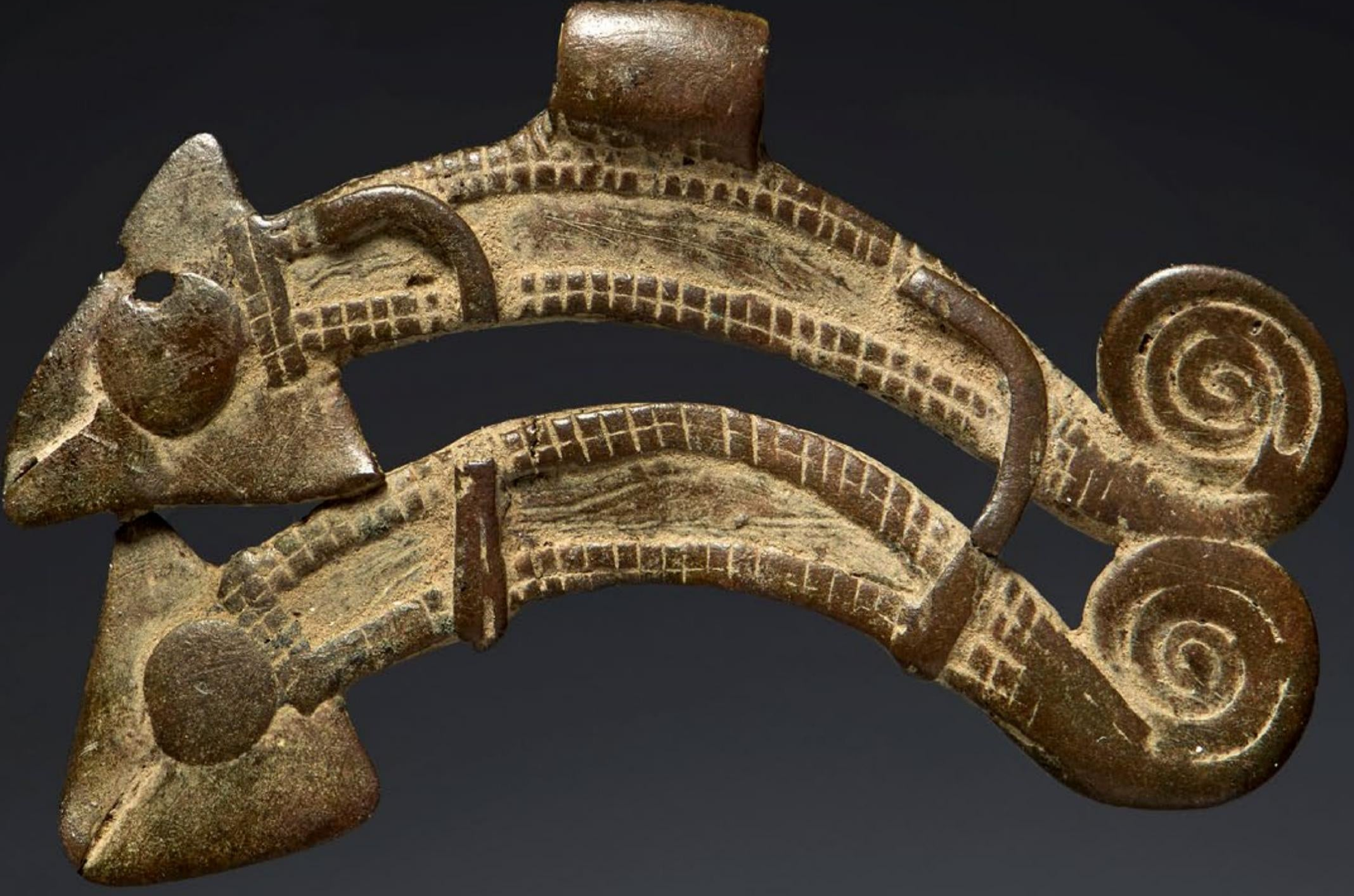
Copper alloy

Height: 3½ in, 9 cm

PROVENANCE

Private Collection, Brussels





32

PENDANT IN THE FORM OF TWO CHAMELEONS

LOBI, BURKINA FASO

19th century

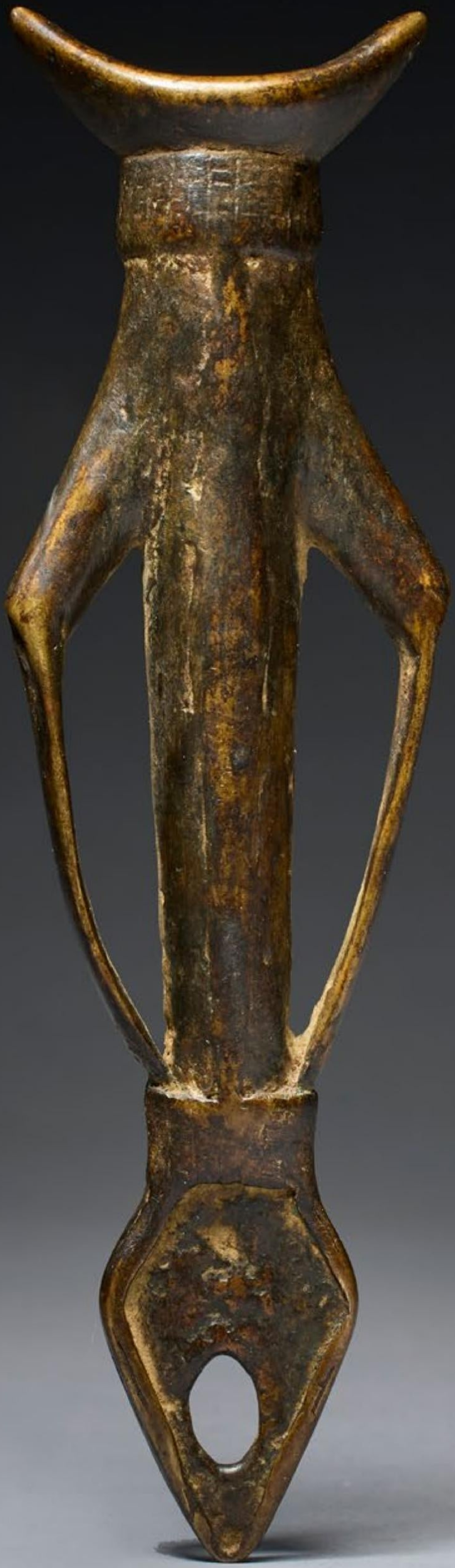
Bronze

Width: 2½ in, 6 cm

PROVENANCE

Gilbert Ouadrago, 1977

Private Collection, New York



33

ANTHROPOMORPHIC WHISTLE

LOBI OR GURUNSI, BURKINA FASO

First half 20th century

Bronze

Height: 6 in, 15 cm

PROVENANCE

Gilbert Ouadraogo

Private Collection, New York

34

THREE BRACELETS

ZULU, SOUTH AFRICA

19th century

Copper alloy

Diameter: 2½ – 3 in, 6½–7 cm

PROVENANCE

Old English collection

35

PENDANT IN THE FORM A LEOPARD EATING ITS PREY

BOBO OR TOUSSIAN, BURKINA FASO

19th century

Bronze

Length: 4 in, 10 cm

PROVENANCE

Taylor Dale, Santa Fe

36

NECKLACE

SOTHO, SOUTH AFRICA

Mid–19th century

Brass

Diameter: 6½ in, 16½ cm

PROVENANCE

Jeremy Sabine, South Africa (acquired from the owner, whose grandfather had found it on his farm in the Limpopo region, South Africa)

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